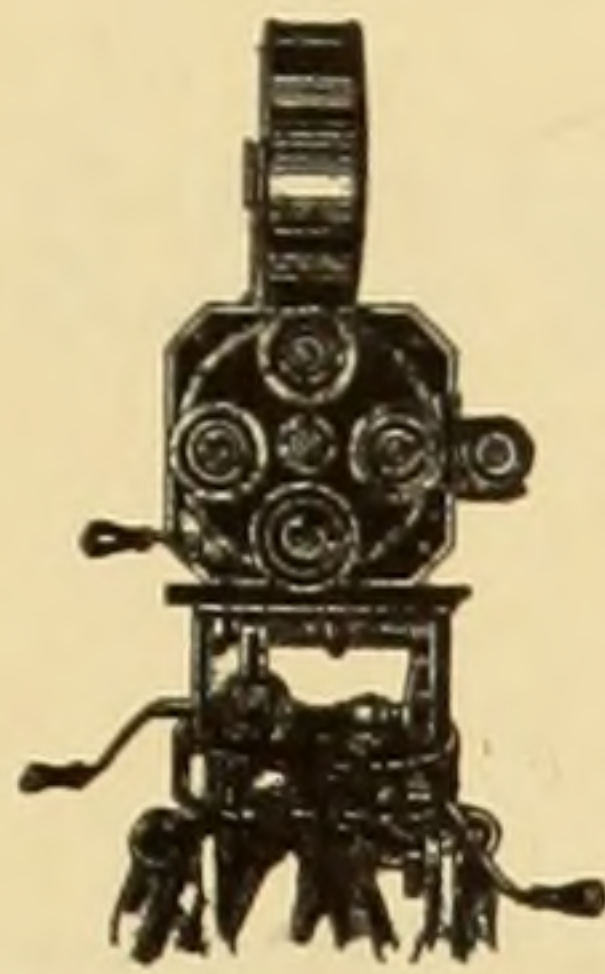


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American Cinematographer

Published in
Hollywood, California



By American Society
of Cinematographers



*View from Saanich Arm, sixteen miles from Victoria, British Columbia
Reproduced from location library of American Society of Cinematographers, Hollywood*

THIS MONTH:

**"Sea-Going" Cameras for "Old Ironsides";
How First "Vitaphone" Film Was Photographed;
Amateur Cinematography; Projection, by Earl J. Denison**

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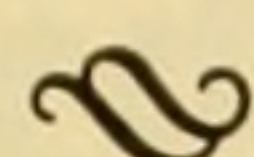
GRanite 6669

American Cinematographer

FOSTER GOSS, *Editor and General Manager*

C. K. PHILLIPS, *Special Representative*

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AN Advertiser, too, is judged by the company he keeps. Published by one of the foremost professional organizations in the United States, the American Cinematographer appeals to an intelligent clientele, a clientele that buys, a clientele whose purchases run into thousands for the purpose of keeping apace cinematographic progress. National advertisers have long since recognized this fact. Truly, he who advertises in the American Cinematographer keeps excellent company!

The EDITOR'S LENS . . . focused by FOSTER GOSS

Blanketing the World

FROM an organization which was purely local at the time of its origin, the American Society of Cinematographers has grown until its scope at the present time spans the world, according to Daniel B. Clark, president of the A. S. C., in the "Studio Section" of a current number of the *Exhibitors Herald*.

¶ Correspondence clearing through the offices of the Society in Hollywood comes from every nook of the civilized world. As the organization of the foremost cinematographers of all times, the A. S. C. is turned to as the authority on cinematographic matters. From India, China, Russia, Australia, Java, New Zealand, South Africa, the Phillippines, as well as from every state in the Union, there arrive many and varied queries concerning the affairs of motion photography. Letters bearing postmarks come from obscure outposts of civilization seeking advice as to how to cope with primitive conditions which defy the amateur's efforts to deal successfully with the making of motion pictures for local use or otherwise.

¶ The fame of the A. S. C. has been spread in no small degree by the countless travels of various of the Society members who have circled the globe for many thousands of miles.

¶ Herford Tynes Cowling, A. S. C., has crossed and re-crossed the lines of latitude and longitude so many times that his name as a traveler is on the par with his renown as a cinematographer. Some suggestion of this is indicated by the listing of his exploits in no less an authority than "Who's Who." Cowling has cut through the jungles of Africa as well as of India, while he preceded even the Roosevelt expedition in carrying a camera into forbidden Tibet. He was able to accomplish this unprecedented feat through the co-operation of the celebrated Sir Hari Singh, who later commissioned Cowling to officially photograph his coronation. Cowling made a flying trip from Suffolk, Va., to India to film the ceremony pictures which, though they were to rest only in Sir Hari's private archives, are said to have brought Cowling a reward well in the five figures.

¶ Len Roos, A. S. C., has carried the name of the American Society of Cinematographers into all parts of the Antipodes. He at present is photographing in Australia and New Zealand. On his trip to Australia last year, he was tendered, prior to his departure, an elaborate banquet in Sydney at which leaders in the Australian film industry were the hosts with Guy Bates Post as master of ceremonies.

¶ John Dored, A. S. C., keeps the fires of the Society burning in the Arctic circle territory. His headquarters are located at Riga, Latvia. At the time he made a prohibited dash into Russia to capture films of Lenin's funeral, he was imprisoned by the Reds for days until, through information furnished by the correspondent of an American newspaper, officers of the A. S. C. and friends in this country learned of his fate and succeeded in effecting his release.

¶ Charles Rosher, A. S. C., has been in Berlin during the past winter under special contract to Ufa, and is now reported as having signed with British National pictures. Rene Guissart, A. S. C., maintains permanent headquarters in Paris, which he uses as a base of operations to photograph special European material for American producers. Guissart's latest work in an American production is in "Ben Hur," on the production of which he was one of the cinematographers in Italy. Previously he had filmed "Chu Chin Chow" in Berlin. John F. Seitz, A. S. C., has just returned to Hollywood after two years on the Riviera where he was chief cinematographer for Rex Ingram productions. Among the other A. S. C. members who have carried its name beyond the waters recently, are Robert Kurrle, who was chief cinematographer for Edwin Carewe, who produced First National's "Son of the Sahara," on that desert; Charles Stumar, A. S. C., who photographed for Universal, on Edward Laemmle's expedition to Europe; E. Burton Steene, A. S. C. Akeley camera expert, who traversed Europe, the Balkans and Mesopotamia for educational cinematographic work; William Beckway, A. S. C., who went to Europe to photograph Rider Haggard's "She"; and Ernest Haller, A. S. C., who filmed J. Gordon Edwards' "The Shepherd King" in Italy and Egypt.

Eye Strain in Cinema Theatres?



Commission Makes a Special Investigation and Summarizes Findings; Eyes Are Safe

Motion pictures do not injure the eyes, vision experts of both America and England find, according to the Eye Sight Conservation Council of America in a report summarizing investigations.

No definite reports of any specific harm or injurious effect, and but few complaints of inconveniences are disclosed. "This leads to the conclusion," says the Council, "that under favorable conditions, moving pictures do not cause serious eye fatigue.

"Another important reason for this is the fact that viewing motion pictures is distance vision which does not demand the degree of effort or strain in the use of the eyes as would be involved for near vision."

Recommendation

Illuminating engineers of London have formulated certain recommendations in regard to the position of the seats with respect to the screen. These engineers found that eyestrain results when the eyes of spectators are directed upward at an abnormal angle due to the close proximity of seats to the screen.

Seats, the London experts hold, should not be too far to the side, as such position constitutes a possible source of eyestrain. One serious cause of eyestrain, they discovered, is flicker or jerkiness of movement caused by the faulty mechanism of the projecting apparatus. Scratches on old film, faulty operation, as well as imperfect apparatus should be eliminated, it was said.

Special precautions are urged when portable machines are used for exhibitions before English school children. The London engineers recommend that general illumination of the theatres should be properly distributed and of as high intensity as possible without interfering with the display of the pictures.

Efficiency of Eye

For many years a series of experiments have been carried on to determine the efficiency of the eye under different conditions of lighting.

"The effect of motion pictures on the eye indicates," the Illuminating Engineering Society of New York reported, "that while the eyes are strained a great deal by the observa-

tion of moving pictures, even in the better moving pictures houses, they are damaged little more by that, in all probability, than they are by reading steadily the same length of time under the greater part of the lighting that is now in actual use."

While it is evident, the Eye Sight Conservation Council points out, that motion pictures may cause eyestrain, the reason is usually traceable to prolonged concentration of the eye, defective eyesight, position of the observer, faulty general illumination, or poor films, bad projection, faulty operation. All of these conditions, it was declared, are avoidable.

"Prolonged concentration of the eye," said the Council's report, "is not a fault of motion pictures, although it is most likely to follow because of intense interest created by the picture. Long continued use of the eyes for any purpose will cause eyestrain.

Rest Periods

"Usually in the ordinary uses of the eyes at work or reading, frequent rest periods are unconsciously provided due either to a lack of the power to concentrate or to surrounding influences, interruptions, etc. Observers should avail themselves of every opportunity that is offered to rest their eyes during a display.

Defective Eyes

"In all probability most of the complaints of eyestrain from viewing motion pictures are due to defective eyes. Resulting headaches or other annoying discomforts are likely to be indications that the eyes should be examined and defective vision corrected.

"Observers should not sit too close to the screen. The minimum distance depends upon the height of the picture from the level of the line of vision and ordinarily the distance of the observer from the screen should not be less than twenty or thirty feet.

Distortion

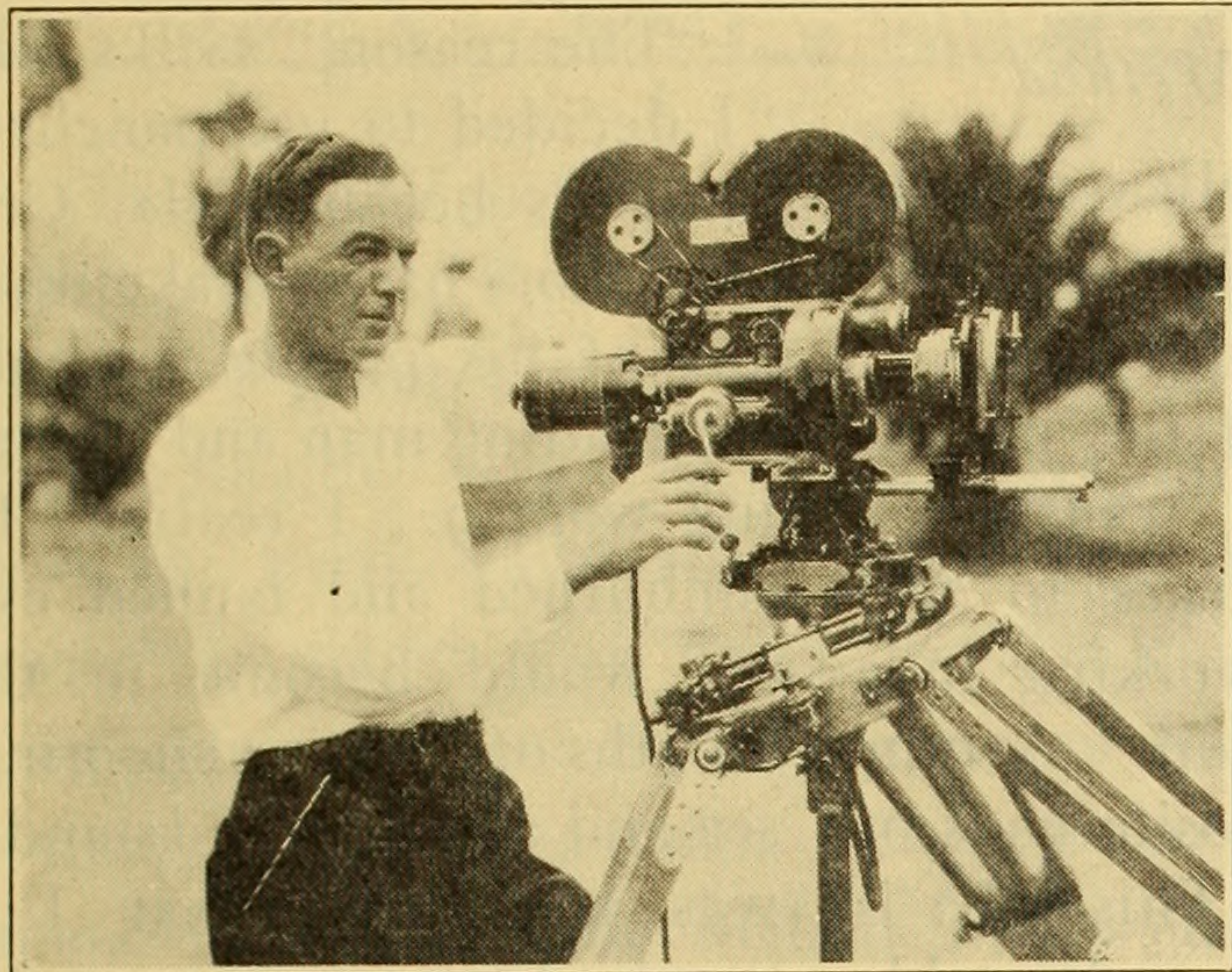
"The distortion noticeable in the picture when viewed from seats placed too far to the side is likely to be annoying. The best position to view motion pictures is directly in

(Continued on Page 26)

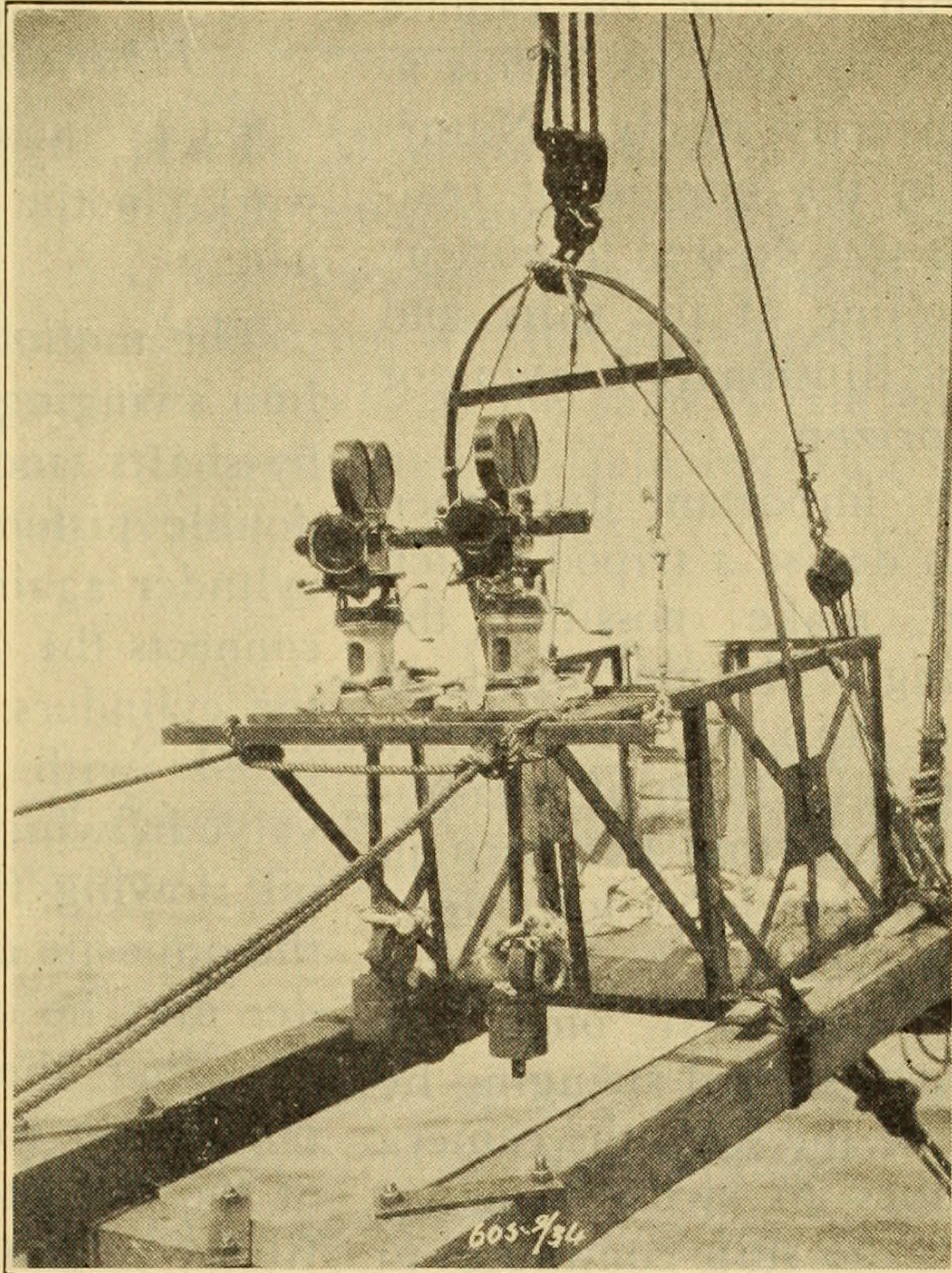
"Sea-Going" Cameras for "Old Ironsides"



Pendulum and Hydraulic Apparatus Attached to Camera to Show Tossing of Sea.



Above—Alfred Gilks, A. S. C., shown with one of the "nautical" cameras used to film "Old Ironsides." Suggesting the gyroscope, the cameras maintain their equilibrium no matter how great the sway of the ship, thus showing tossing of the sea realistically. Right—Steel cage made to be swung anywhere in the rigging where it was desired to place cameras.



Filming a production of such magnitude as Paramount's "Old Ironsides," entirely at sea, called for a new code of camera dynamics, with the result that a lion's share of cinematographic pioneering fell on the shoulders of Alfred Gilks, A.S.C., chief cinematographer on the latest James Cruze vehicle for Famous Players-Lasky.

Gilks was particularly qualified for the important task assigned him, not only from the standpoint of his ability as a cinematographer, but by virtue of the fact that he qualified as a sea-going camera artist, the A.S.C. member having served his country in the Navy during the war.

Ideal Medium

So the traditions of the American fighting vessels found an appreciative and understanding medium of expression through the lenses of Gilks' camera which, in charge of a cinematographer and sailor, stood well to bring all the salty, pounding glory of "Old Ironsides" to the screen.

Plotting the photographing of this production was like laying out the campaign to break up the Armada—possible, but apparently not so feasible. A difference is presented between filming a picture with a few maritime scenes, and one which is photographed wholly on the high seas.

Natural Roll Desired

Because most of "Old Ironsides" had to be shot on board a sailing vessel at sea and a good portion of it during a real storm, it was desired to show on the screen the actual and natural roll of the ship.

Same Movement

With an ordinary tripod "anchored" to the deck or otherwise fastened to the ship, this would have been impossible. In such an arrangement, the camera is part and parcel of the ship. The movements of the camera coincide with those of the ship.

Horizon Jumps

The result is that, instead of showing the tossing of the ship itself on the screen, the

horizon line appears to be tipping first one way and then another. The rougher it is, the more the ocean seems to jump about, while the ship, because the camera follows its motions, seems to be perfectly steady. Naturally, in the interest of realism, it was desired to portray the rolling of the ship, and not the illusionary heaving of the horizon.

The important duty then was to devise a tripod which would make possible the showing of the movements of a real ship on the screen. There is a form of "sea-going" tripod that has been in common use for a long time. It, however, has marked limitations in that once the weight is started swinging by a roll of the ship, the camera continues to swing whether or not the ship continues to do so. This of course gives an unsatisfactory result. This form of tripod has its head swung in gimbals, just as a mariner's compass. A pendulum with a weight attached at the bottom counterbalances the camera.

Three Types

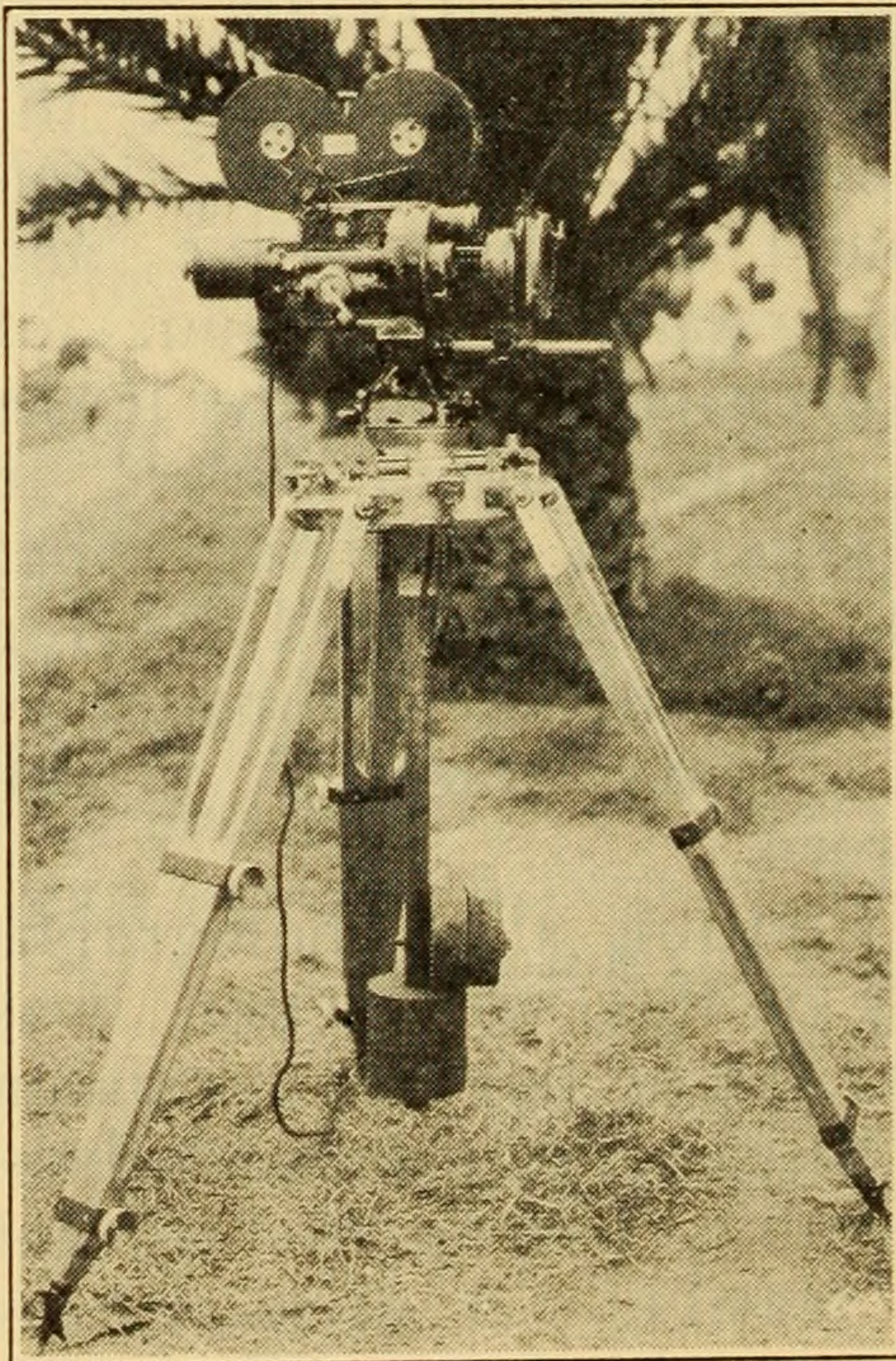
The tripod which we used was developed after a great deal of experimental work in the Lasky camera shop. Three different methods of controlling the sway of the pendulum were designed by Leigh M. Griffith, mechanical engineer. The tripods were then built in the shop. They were later tried out at sea under actual conditions. It was found that a hydraulic scheme of dampening the

swing of the pendulum was much more satisfactory than either of two mechanical systems, so the former type was adopted.

Hydraulic Method

The hydraulic method works in the following manner:

The motion of the pendulum swinging is transferred by shafts and gears to two double pistons working in a cylinder against oil. A tube connects the opposite ends of the cylinders. This tube is fitted with an adjustable valve by which the amount of oil flowing from one end to the opposite end of the cylinder may be controlled. By adjusting these valves it is possible to control the swing of the weighted pendulum to fit the roll of the ship at the time the scene is to be taken.



Another view of "sea-going" camera, showing pendulum arrangement between tripod legs.

Panchromatic Used

"Old Ironsides" is the first Lasky picture to be photographed exclusively on panchromatic film.

"The reason," Gilks states, "I decided to use panchromatic was because Mr. Cruze will not have make-up on any of his people, including the leading man and the leading woman. I realized how sunburned and tanned every one would become in three months of location shooting at sea and at Catalina Island. It was imperative that I use 'pan' which gave me a wide range of filters to bring into play properly photograph people in the foreground and to hold down the bright sky and water in the background.

"Technicolor panchromatic was used to shoot certain night scenes in the daytime and gave very satisfactory results."

Directions By Radio

Mechanical proficiency in the form of radio was again brought into use to deliver commands over the wide area which was being photographed during the course of the production.

"Radio," according to Gilks, "proved a godsend in this picture. It was a marvelous help in the enabling the giving and changing orders at any instant. We know just when to begin photographing and when to 'cut.' As a result, no useless footage was shot because of any confusion of signals.

(Continued on Page 16.)



Charles J. Van Enger, A. S. C., and E. Burton Steene, A. S. C., are in Guadalupe, Calif., on location for the second time within the past month. They are photographing scenes for First National's "Men of the Dawn," for which Van Enger is chief cinematographer. Steene is making special Akeley shots for the production. George Archainbaud is directing and Milton Sills is starred. The cast includes Viola Dana, Charles Murray, Arthur Stone, Montague Love and William V. Mong.

* * *

James Van Trees, A. S. C., is photographing Colleen Moore in "Twinkletoes." Charles Brabin is directing.

* * *

Reginald Lyons, A. S. C., has completed the filming of one of the latest of the Van Bibber series for Fox. Earle Fox is the star, and Robert Kerr directed.

* * *

H. Lyman Broening, A. S. C., is filming "Rose of the Tenements," an F. B. O. production starring Shirley Mason. Phil Rosen is the director.

* * *

Frank B. Good, A. S. C., and Perry Evans, A. S. C., are in San Francisco on location for "Johnny, Get Your Hair Cut," Jackie Coogan's latest production.

Harold Wenstrom, A. S. C., is filming "The Lady in Ermine," in which Corinne Griffith is starred. James Flood is directing. Wenstrom will have an opportunity for pictorial effects, as the story is laid amid a martial background in Italy and Austria during Napoleon's campaigns.

* * *

Ross Fisher, A. S. C., is photographing "A Regular Scout," starring Fred Thomson at the F. B. O. studios.

* * *

Harry Perry, A. S. C., will leave shortly for another trip to San Antonio, Texas, which will be used as a location for the production of "Wings," on which Perry is chief cinematographer. The story deals with the air forces during the war. Perry has had extensive experience in aerial cinematography, and has had so many hours in the air that he has lost count of them.

* * *

Sol Polito, A. S. C., is shooting "Flame of the Border," starring Ken Maynard for First National.

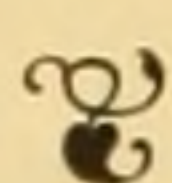
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Bert Glennon, A. S. C., is concluding the cinematography on Famous Players-Lasky's "Hotel Imperial," starring Pola Negri. Maurice Stiller directed.

* * *

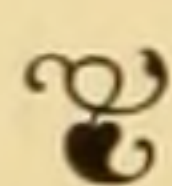
Dan Clark, A. S. C., is shooting "The Canyon of Light," Tom Mix' latest starring vehicle for Fox.

How First Vitaphone Film Was Photographed



¶ *A. S. C. Member Has Soundproof Booth Built to Prevent Recording Studio Noises.*

¶ *Du Par adapts Camera for Vocal Reproduction Work; Storage Batteries Used for Lights.*



An interesting insight into the cinematographic difficulties which had to be conquered before the new celebrated Vitaphone process, used by Warner Bros., in conjunction with "Don Juan," was reduced to the plane of commercial acceptability is shown in an account of the invention by E. B. Du Par, the A. S. C. member who surmounted its photographic barriers and thus made possible the actual application of the device.

Noise Cut Out

"First of all," Du Par reports, "the noise incident to the taking of a motion picture made it necessary to shut the camera in a special soundproof booth. With the camera, I was locked in the booth. I shot through a small aperture, and looked out through a small peek hole. However, the construction of the booth does not permit of the booth's occupant to hear anything from without. It is necessary to depend entirely on light signals for starts and fades.

Synchronized

"The camera is run by a motor which is synchronized with the recording machine

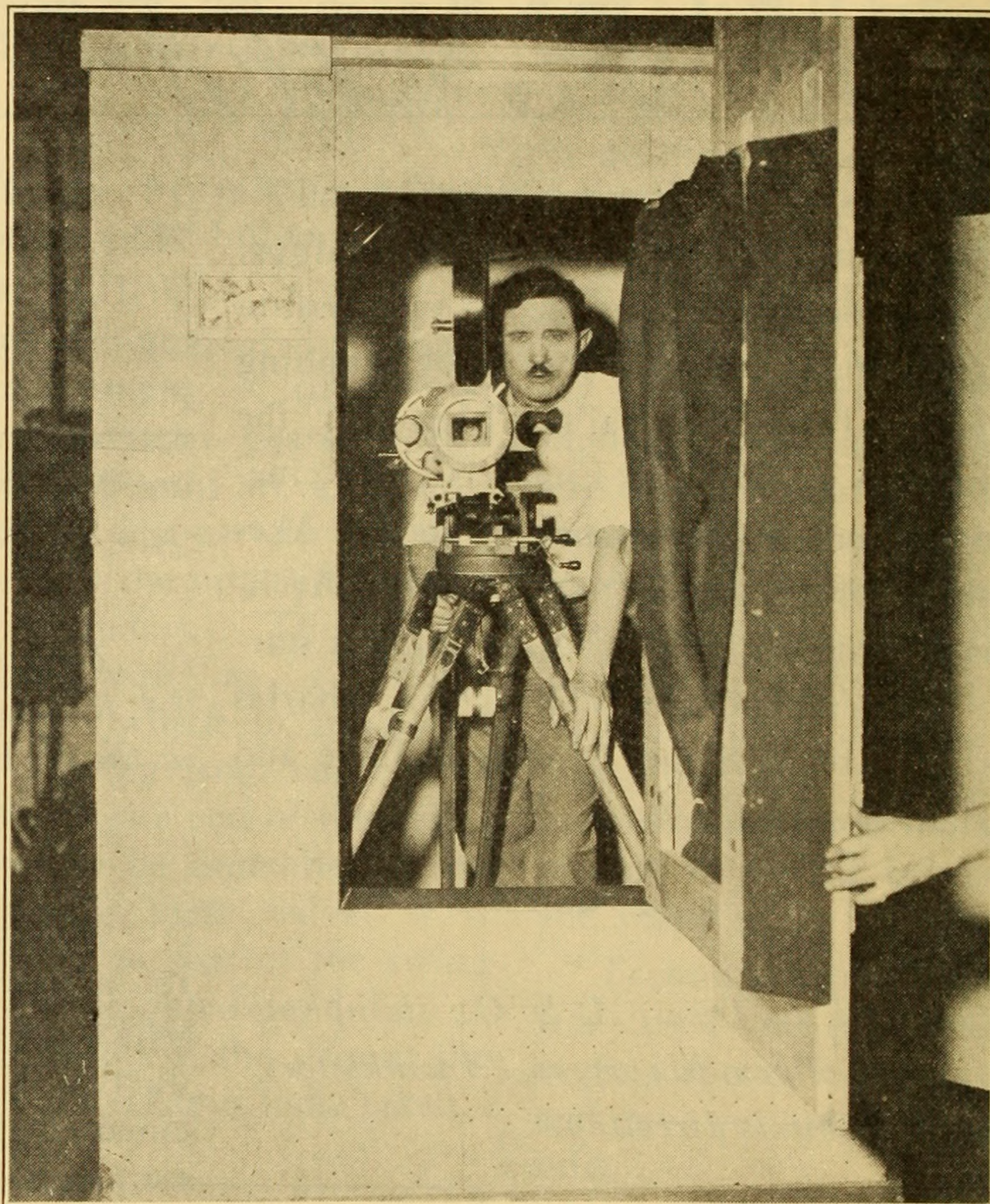
motor. Instead of running at the regular speed of 16 pictures per second, we exposed at the rate of 24 per second. The recording machine is so located that it is in another part of the building, far enough away so that no sound can get to the actual place of photographing. The apparatus in the recording room is in charge of a recording expert. Another expert is stationed at the 'mixing panel,' as we call it, his duties being to listen to what is being recorded and also to watch a very sensitive dial

that indicates every little variation of sound. When the dial starts to jump up to a certain mark, he has to vary the amplification on the microphone so as not to cut over certain high notes; high frequencies are apt to make the cutting point on the recorder break through the delicate walls of wax and spoil the record.

Far Removed

"The master recorder," Du Par continues, "was stationed on the sixth floor above us.

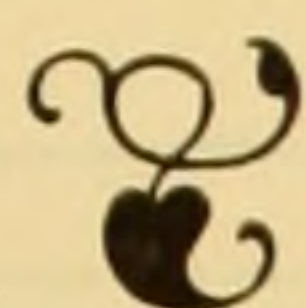
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E. B. Du Par, A. S. C., at camera in sound-proof chamber, especially constructed to overcome studio noises in the filming of the first "Vitaphone" presentation, to be shown in conjunction with Warner Brothers' "Don Juan," starring John Barrymore.

PROJECTION • Conducted by Earl J. Denison

Troubles of the Projectionist



Standardized Methods for
Care of Film Eliminates
Expensive Economic Waste

(A lecture delivered by Earl J. Denison, before the American Projection Society.)

Until the last year or two if you had made an inquiry of any projectionist as to what his great single trouble was, it is the foregone conclusion that the answer would have been "condition of film."

If branch managers had been approached with the same query, in the greater majority of the cases, the answer would be the same. It appears therefore, that your troubles and his troubles were closely related. In the past a great deal of time was wasted in useless recrimination between exchange managers and projectionists. During the period that these recriminations were being indulged in, little constructive effort was made to determine the cause for the great amount of excess film damage then existing.

Shortly after my return from Europe in 1919, I was employed by the Famous Players-Lasky Corporation to investigate the cause for the great amount of excess film damage which had been of long standing and was costing the company a great deal of money, and only spasmodic attempts had been made to find a remedy, and to my mind the entire proposition had been approached from the wrong angle.

Conditions Studied

My first commission was to visit all of our exchanges in order that I might observe actual conditions. In following up cases of specific film damage which would be reported by an inspection department, as having been returned from a certain theater, I would then visit that theatre, inspect the equipment and make a general check-up on projection conditions. In all, I inspected approximately 300 projection rooms throughout the country.

Improper Splicing

After classifying the kind of damage, the final analysis conclusively proved that approximately 75 percent of the excess film damage was traceable to improper splicing in our own exchanges. After presenting the proper executives with sufficient evidence I was again commissioned to devote my entire

time in correcting this unnecessary evil, and in following up this particular line of work for a period of seven years a great many interesting discoveries were made regarding the proper care and handling, inspection, and splicing of motion picture film. In most cases examiners in our exchanges knew absolutely nothing about film and each examiner was making a different kind of a splice of various widths, shapes and sizes. There had been practically no attempt at standardization and in the majority of cases, film splicing was done in the crudest manner possible; their working tools being a pair of shears and a razor blade; with any kind of cement kept in uncorked bottles and applied with any kind of a brush that could be purchased in the nearest store. Mis-framed splices were as common as framed splices with no attempt being made to splice in frame, in fade-outs.

Preferred Hand Methods

Practically everyone connected with exchanges was antagonistic toward any kind of a mechanical device for use in splicing film, their argument being that better splices could be made entirely by hand.

Another very common cause for film damage was the use of bent and loose reels. Also there was no attempt at that time for the proper handling of the film; that is, keeping the film in containers while being inspected and awaiting shipment.

Splice Standardized

Our first step was to standardize on the type of splice, method of handling, and equipment. The only thing obtainable was the ordinary splicing block which simply registered the perforations and applied pressure to the splices. But even this crude equipment showed a remarkable improvement in conditions in a very short time. But it was one continual battle to get examiners to use the equipment that we installed; we were constantly carrying on research work trying out devices, in fact doing everything possible to still further improve conditions.

Although we realized a certain percentage of the damage was caused by improper

(Continued on Page 17)

Amateur Cinematography

32 Exposures Per Second For 'Eyemo'

A double speed mechanism for the Eyemo camera, is announced by the Bell & Howell Company, manufacturers of the Eyemo.

The new mechanism permits the taking of pictures at the rate of 32 exposures per second, in addition to the standard speed of 16 per second.

On Camera Face

The increased speed is put into force instantaneously by manipulating the speed adjusting lever which, located on the face of the camera, controls the governor of the instrument.

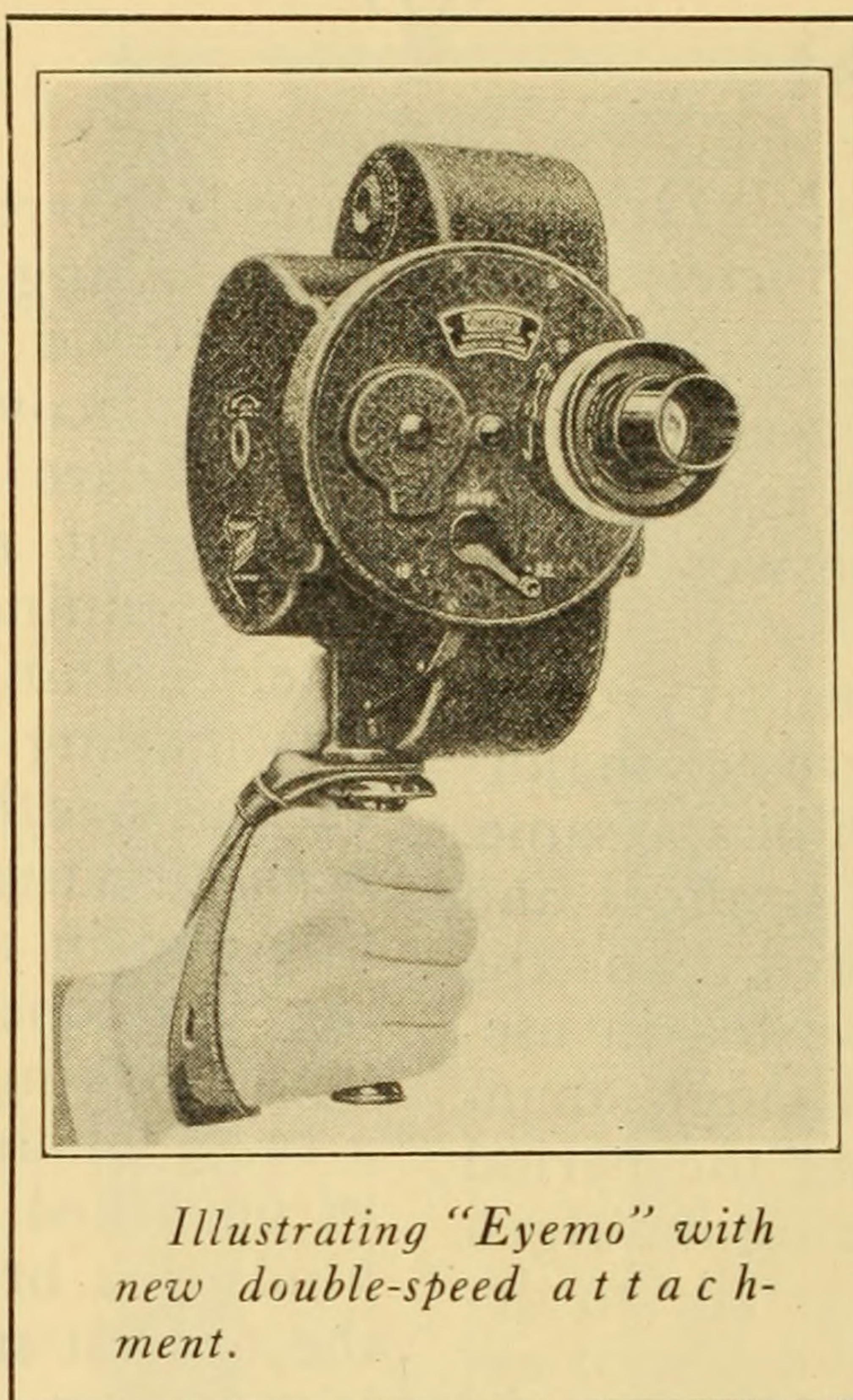
Used On Current Models

The double speed mechanism, Bell & Howell officials state, may be embodied in Eyemo cameras now in use, the addition to the camera being made at the factory of the company in Chicago.

Spring Motor

As in the past, the 32 per second exposure speed will be motivated by a spring motor, the Eyemo being entirely automatic. Likewise, no tripod will be required.

Besides facilitating the cinematographic activities of those engaged in golf, rowing, horse racing and other forms of sports and athletics, the addition to the Eyemo equipment is regarded as being especially adaptable for studio, newsreel and other professional motion picture use. The Eyemo is being used professionally by International, Pathe, Fox and Kinograms newsreel organi-



Illustrating "Eyemo" with new double-speed attachment.

zations; and by Famous Players-Lasky, Warner Brothers, Mack Sennett, Universal, Metro-Goldwyn-Mayer, Chaplin, Christie and other motion picture studios. It also is being used by various exploring expeditions.

Sponsors Theatre Community Film

The Bell and Howell Company is sponsoring the idea of motion picture theatre owners "putting the neighborhood in the movies."

Like Idea

An increasing number of exhibitors are said to be responding to the promotion possibilities suggested by the idea.

Details of such a community arrangement are offered by the Bell and Howell Company, 1801 Larchmont avenue, Chicago.

E. Burton Steene Purchases 'Eyemo'

E. Burton Steene, A.S.C., Akeley camera specialist, has added an Eyemo to his array of camera equipment.

Steene's paraphernalia includes an Akeley camera, a Bell and Howell professional and a wide variety of lenses.

The A.S.C. member will use the Eyemo for special work and difficult shots.

Camera Follows Projector Trail

Owners of the De Vry standard projector are proving to be among the first purchasers of the new De Vry automatic standard camera, officials of the De Vry corporation, Chicago, declare.

Standard Size

The De Vry projector, built to take standard size film under any conditions, has been in international use for many years. Within the industry, De Vry outfits are owned by Al Christie, Cecil De Mille, Corrine Griffith, Mary Pickford, William S. Hart, Ben Turpin, the Famous Players-Lasky Corporation, Metro-Goldwyn-Mayer and Warner Brothers.

Official Use

Some time ago, newspaper reports stated that, on a western trip, President Coolidge viewed motion pictures while traveling on the presidential train. Investigation showed that a De Vry projector was used. Similarly, the same

(Continued on Page 16)

Many—and important

Eastman Panchromatic Negative Film is sensitive to bright reds and yellows, as well as to blues and violets—all colors can be rendered in their true black and white relationship.

The uses of the film are many—and important: for photographing colored sets and costumes, for accurately rendering flesh tints in close-ups, for outdoor sets, including photography of clouds against a blue sky.

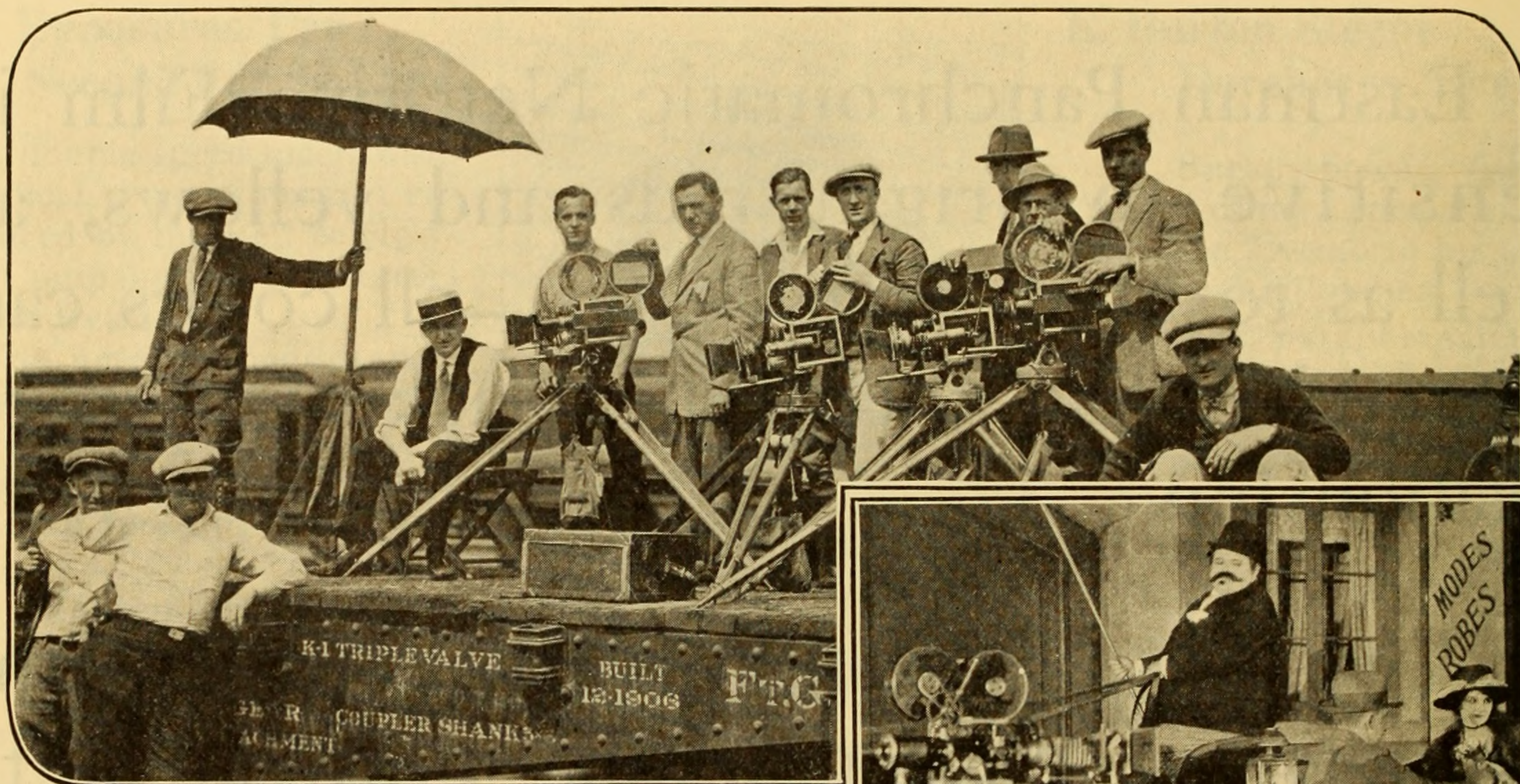
But write for booklet, "Eastman Panchromatic Negative Film for Motion Pictures", that tells you *all* about its properties and uses.

Motion Picture Film Department

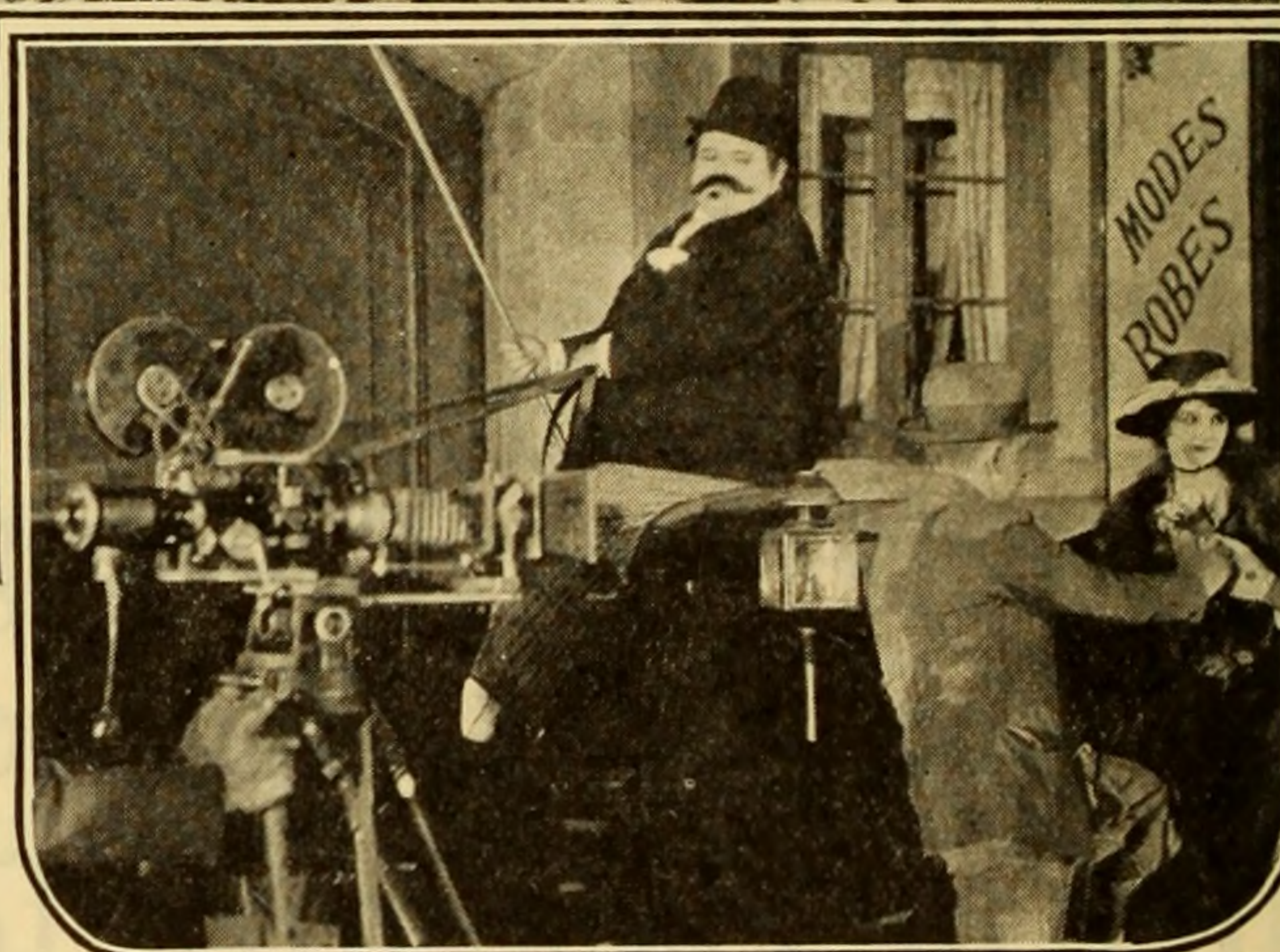
EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

BELL & HOWELL



Above: master of trick shots E. A. Dupont, director of Universal's super-Jewel, "Love Me and the World Is Mine," had this battery of Bell & Howell Cameras for one shot. Dupont is under the umbrella. Jackson Rose, his first cameraman, is second to right from him. At the right: Cameraman Jackson Rose, Charles Puffy, Dupont, Mary Philbin and Norman Kerry in a scene from the same production.



The Never Obsolete Pioneer B. & H. PROFESSIONAL STANDARD

A SCREEN production can be no better than the cameras used in making it. The work of the writers, the continuity men, property men, directors, actors, camera men, and all others who contribute to the success of a production, mean nothing until their efforts are focused in the eye of the camera and faithfully recorded on film so that others can see it.

For 19 years the Bell & Howell Pioneer Standard Professional Camera has been a familiar "property" to those who have reached the heights of filmdom. This Pioneer Camera has constantly kept pace with the developments of the industry. Through it the best thought, talent and effort of the profession have been brought to the eyes of the world for its appreciation and rewards.

Jackson Rose, in the pictures above, also a Pioneer, operated Bell & Howell's *Camera No. 1*, way back in the Essanay Days. He still puts his faith in a Bell & Howell and says he always will. The reason is that though the B. & H. may become old it never becomes obsolete. Basically patented pilot register movement and interchangeability of detail parts keeps it constantly up to date.

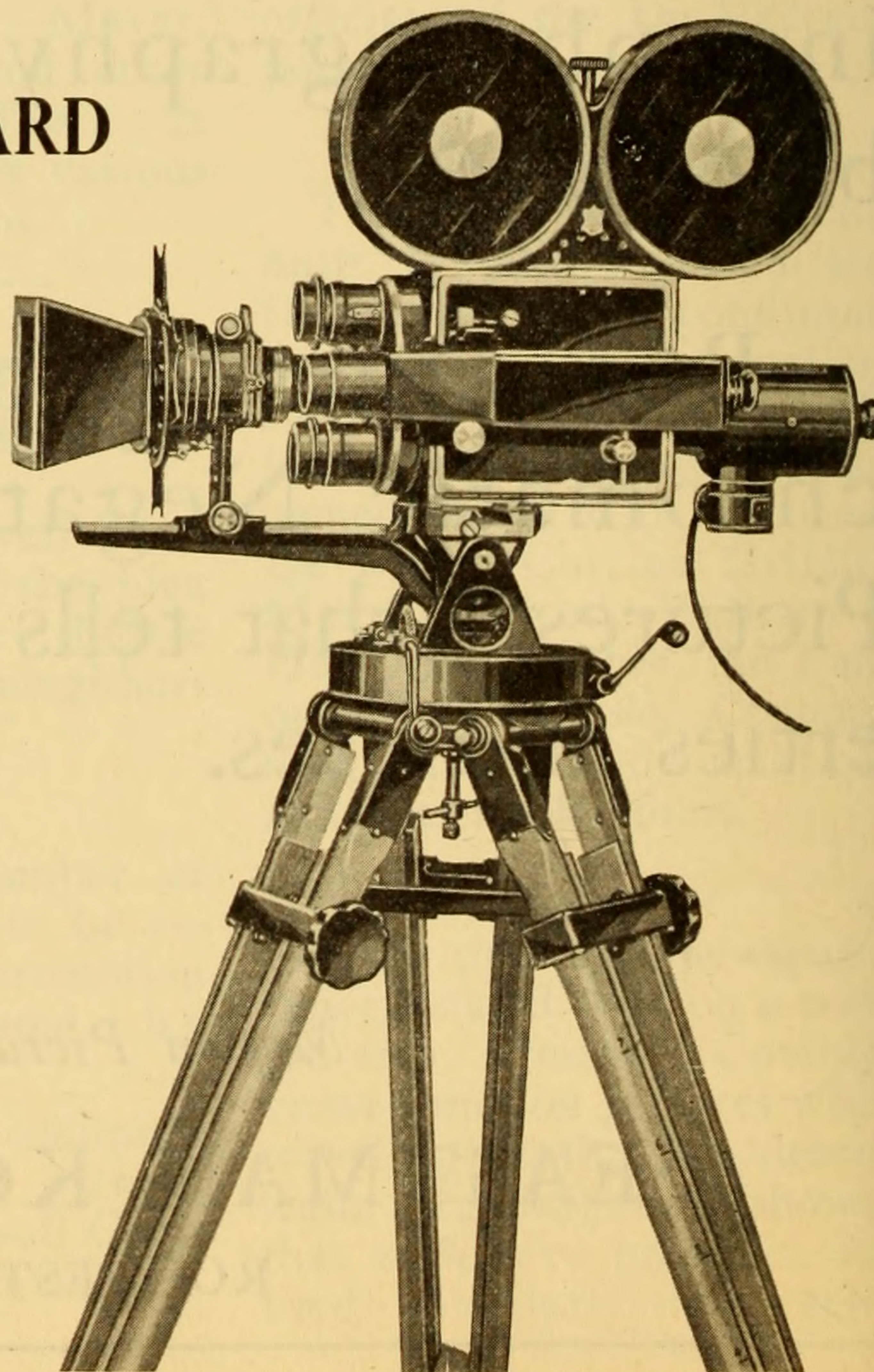
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Today it is considered indispensable for field use in every enterprise involving the making of professional motion pictures.

In Newsreel Scoops it stands supreme, having given the world first visual news of the sinking of the Japanese Steamer "Raifuku Maru," the rescue of the "Antinoe" crew, the Mauna Loa volcanic eruption, the recent Arsenal explosion and many other unusual happenings which have been flashed on the screens of the world. Eyemo is used by International, Pathe, Fox, Kinograms, Universal, Paramount and others to scoop the pictures because it is thoroughly professional—and so compact and light that it can *instantly* be brought into use wherever things are happening.

2. Eyemo is used for professional production purposes by all of the following: Universal, Famous Players-Lasky, Warner Bros., Mack Sennett, Metro-Goldwyn-Mayer, Charlie Chaplin, Christie and others. These people consider Eyemo indispensable for getting stunt shots, special effects and testing locations.

3. Eyemo has been used in every recent exploring expedition of importance. It adds little to the weight of materials to be carried—and *much* to the weight of historic evidence brought back. The following expeditions are among those Eyemo-equipped:

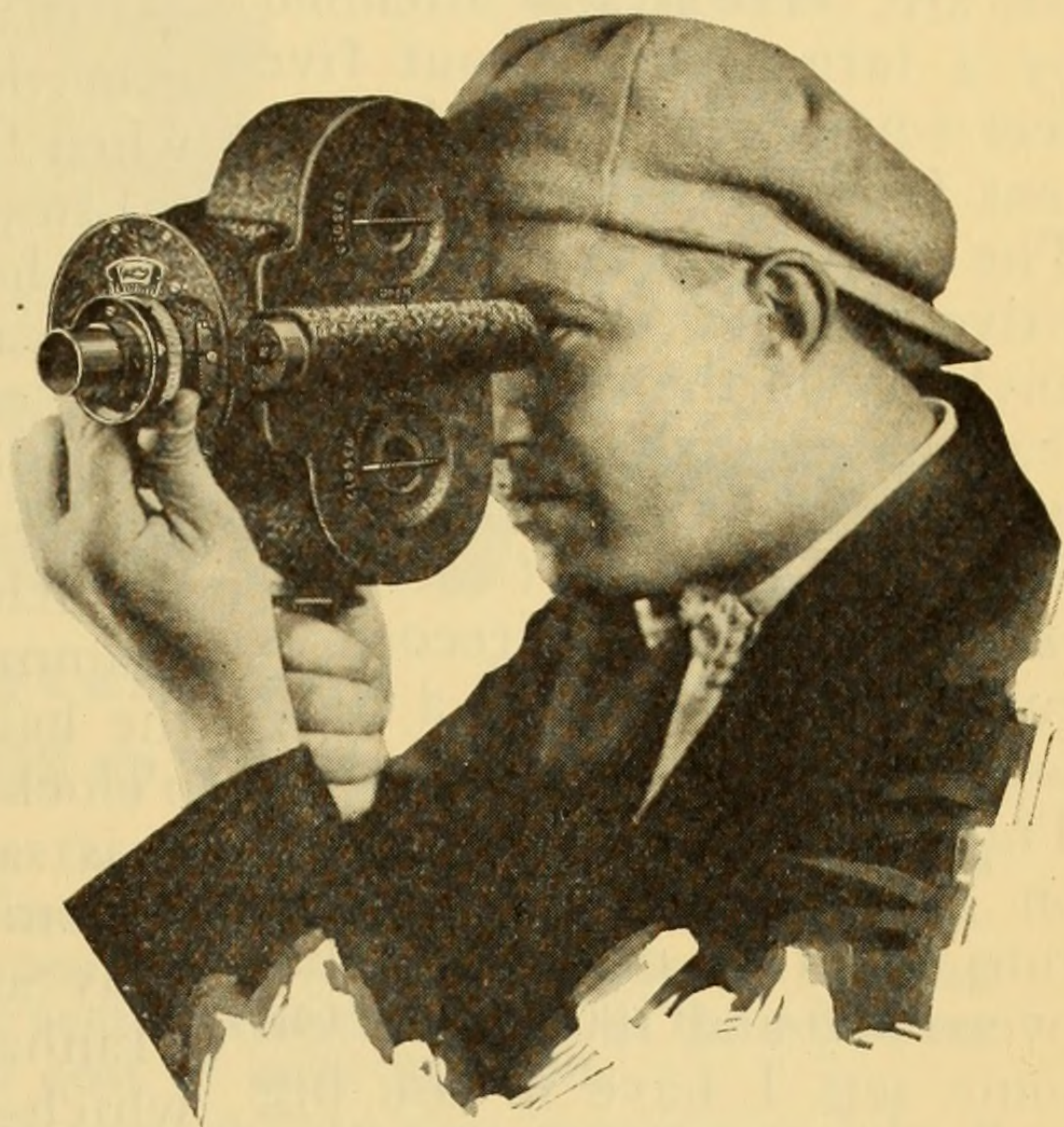
Byrd Polar Expedition
Amundsen-Ellsworth Polar Expedition
Speejax Expedition
Bering Sea Expedition
Third Asiatic Expedition
Smithsonian-Chrysler Expedition to Africa
African and Mongolian Expedition of the American Museum of Natural History
U. S. Department of Interior Geological Survey. (Alaskan)

4. The most recent activity of Eyemo is "putting the neighborhood in the movies"—the new idea that is coining money for local exhibitors. The Chicago Daily News has instituted a local screen service which has already been accepted by forty theaters. The Detroit News and other newspapers and independent exhibitors everywhere are also using the idea. It is bringing wonderful results in box-office returns.

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Name

Address

Vitaphone

(Continued from Page 10)

"He is surrounded by dials whereby he can tell just what the vocal actions of the artists are. He is also attended by a large horn, about five feet square, in which he listens for any foreign noises. The microphones are so sensitive that he can detect if anybody on the set makes the least noise, such as walking, whispering or even the flickering of a light. If such are recorded, then the record is ruined. A flicker of a light sounds out like a pistol shot. This makes for a severe test on the lights. A number runs about ten minutes, or between 900 and 1000 feet. On some sets I have to use big storage batteries, weighing about 400 pounds each; seven of them are required to run a G. E. light of 150 amps. I use batteries to avoid generator noise. On the same lights, we had the gears changed from metal to fiber in order to eliminate gear noise on the automatic feed light.

Adapted Camera

"Since beginning this work," Du Par states, "I have almost remodelled my camera. I use 1000-foot magazines, high-speed shutter, leather belt, special clutches on the take-up spool, and a light signal built right in the camera.

"There is somewhat of a difference in photographing motion picture and then grand opera stars. In the past several weeks I have filmed Mischa Elman, violinist; Efrem Zimbalist, violinist; Harold Bauer, pianist; Giovanni Martinelli, tenor; Marion Talley, and the New

York Philharmonic Orchestra of 100 pieces.

"A strange incident occurred when we were taking 'Swaunee River.' Everything was still, and I had just received the signal to start; I flashed back the signal that I was fading in and everything was going nicely when I noticed frantic signals to stop. Looking out the peek-hole, I saw that every one was exceedingly excited. The cause, I learned, had been the screams of a colored janitress who claimed that she had seen the late Oscar Hammerstein walking across the balcony. It was eleven o'clock in the morning, and it is said that it was his old custom to walk across the balcony at that time in the old Manhattan Opera House which we were using to work in. This was the third time that the janitor's force had claimed seeing Mr. Hammerstein, and of course the commotion ruined that shot."

Amateur Cinematography

(Continued from Page 12)

projection outfit was employed by the MacMillan expedition to exhibit pictures to the Eskimos.

The De Vry projector will be used as a part of the deluxe equipment of the "land-cruiser" trains of the Raymond Whitcomb Company.

New Attachment For Slow Motion

The Eastman Kodak Company is marketing a device whereby slow motion pictures may be made with the Cine-Kodak A, f. 1. 9.

Different Rates

The regular crank is removed and a four to one gear ratio crank is substituted. With the turning of the crank at the rate of two turns per second, with the result that the finished picture is slowed down proportionately.

"Sea-Going" Cameras

(Continued from Page 8)

"A low-powered broadcasting set, operated by batteries, was set up at a vantage point near the director wherever worked. During the weeks required to do the battle stuff, everything was controlled by radio. At times as many as twenty receiving sets were used.

"Movement on more than a dozen fighting ships and as many tugs, action at the fort, instruction to cinematographers on the hill getting long shots, cinematographers on board the ships getting close-ups, were controlled from Mr. Cruze's microphone.

"Operators at the receiving sets signified that they had received the message by the wave of a flag or the toot of a whistle. The electricians were able to move the broadcasting outfit to a ship, barge, side of a cliff—in fact, any place the director wished—almost as quickly as the cameras could be moved and set up. Having seen the enormous possibility of this form of communication while serving on sub-chasers during the war, I suggested the use of radio to the director while we were preparing the picture, and fortunately for all concerned the suggestion was carried out."

PROJECTION

(Continued from page 11)

handling and the carelessness of the projectionist, we felt that if we could thoroughly clean up exchange conditions we would then be in a position to further eliminate the trouble by going direct to the projectionist, and I want to be perfectly frank with you when I say that conditions under which film was handled in many theatres, (not necessarily the small town theatres) were positively disgraceful. Not one theatre in a hundred ever possessed any kind of a splicing block or patch press, as they were called at that time. There was no attempt at registering sprocket holes or keeping the width of the splice within certain dimensions, etc., etc. Film arrived from the theatres with leaders parts, end titles, tail pieces, torn off, rolled up and stuck in the shipping case. This cost a great deal of extra work in the inspection rooms at exchanges, and sometimes resulted in the exhibitor not getting the show he had booked.

Take-Up Tension

Another common fault in the theatre, was excessive take-up tension which claimed its percentage of the film damage. Worn sprockets, excessive aperture tension, worn tension springs, worn magazine valve rollers, emulsion deposit, etc., etc., also were responsible for a certain percentage of the film damage.

In working out the present day standards in our exchanges *which have absolutely proven to be right*, we had to disregard many theories and much equipment; and understand that all the time when we were carrying out this work in the field we were also testing splices and film on especially rigged projectors. We finally standardized on the full hole splice and schooled our examiners in the proper method of making this splice and we insisted under penalty of dismissal that the full hole splice and no other must be made at all times. We had reached the point in the manual inspection and splicing of film that we believed to be final, and we felt that if we could get the proper kind of automatic or semi-automatic film splicing machine that was adapted for exchange use, and would

Now!



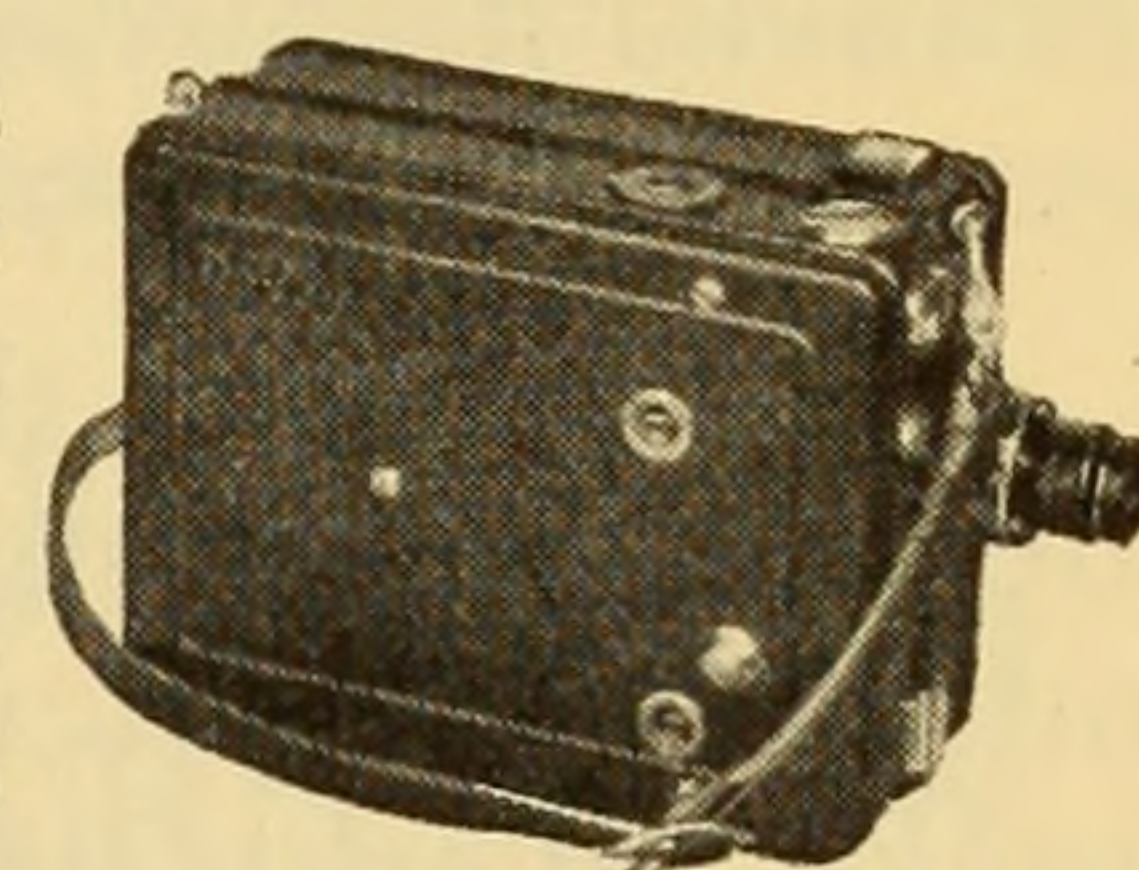
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The De Vry Corporation, world noted makers of motion picture projectors, announces a new movie camera holding 100 feet of standard film at the amazing low cost of only \$150.00.

This remarkable new camera weighs 9 pounds and is $8\frac{1}{2} \times 6\frac{1}{2} \times 3\frac{3}{4}$. Handsome all-metal, grained-leather finished case. Accurate, automatic footage meter. Three view finders: 1—direct on the film, 2—direct on the scene, 3—right angle view finder in upper right corner. F 3.5 anastigmat lens on micrometer mount.



Any standard lens can be fitted to the camera including telephoto. Focusing range—2 feet to infinity. Instantly removable aperture.

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The low price of the De Vry does not mean a sacrifice of quality of material or workmanship. It is due entirely to the quantity production machines constructed by De Vry to avoid the expense of assembled and handwrought jobs. This movie camera must be seen by professional cameramen to be appreciated. It has all the features of other cameras and features the others do not possess.

All other standard film automatic movie cameras sell for \$350.00 and up! We welcome a comparison of the De Vry at the low price of only \$150.00 with that of higher priced cameras.

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stand up under heavy work, our problems would be solved.

It remained for the Bell & Howell Company of Chicago to furnish us with such a machine, but it was necessary for them to change their positive splicing machine so that it would give us the full hole splice. It was also necessary to put a number of other special attachments on the machine which we believe to be highly essential in exchange work. Today every one of our 41 exchanges in the United States is equipped with a Bell & Howell splicing machine. Our laboratories and film depot are all similarly equipped. This machine has more than stood the test in the quality of the splice, ease and simplicity of operation and speed in making splices. The plates on which the splices are made are heated to about 120 degrees F. electrically. The heat not only acts as a binder to the splice but makes the cement quick drying.

Special Theatre Type

Negotiations are in progress at this time for the manufacture of a special theatre type of splicing machine and I assure you that once projection rooms are equipped with splicing machines that will make the same kind of a splice which we are making in our exchanges, your troubles and our troubles will be reduced materially.

Six Primary Causes

In order that there would be no mistakes made in developing apparatus, methods, and standards for splicing film, it was necessary to make several slow motion pictures showing the action of film in projectors under actual operating conditions. We can safely say that there are six primary causes for film damage which should be studied and avoided.

Cause No. 1. Splice out of register (of sprocket holes not perfectly matched.) Splices of this kind will jump while passing through the projector and damage the film.

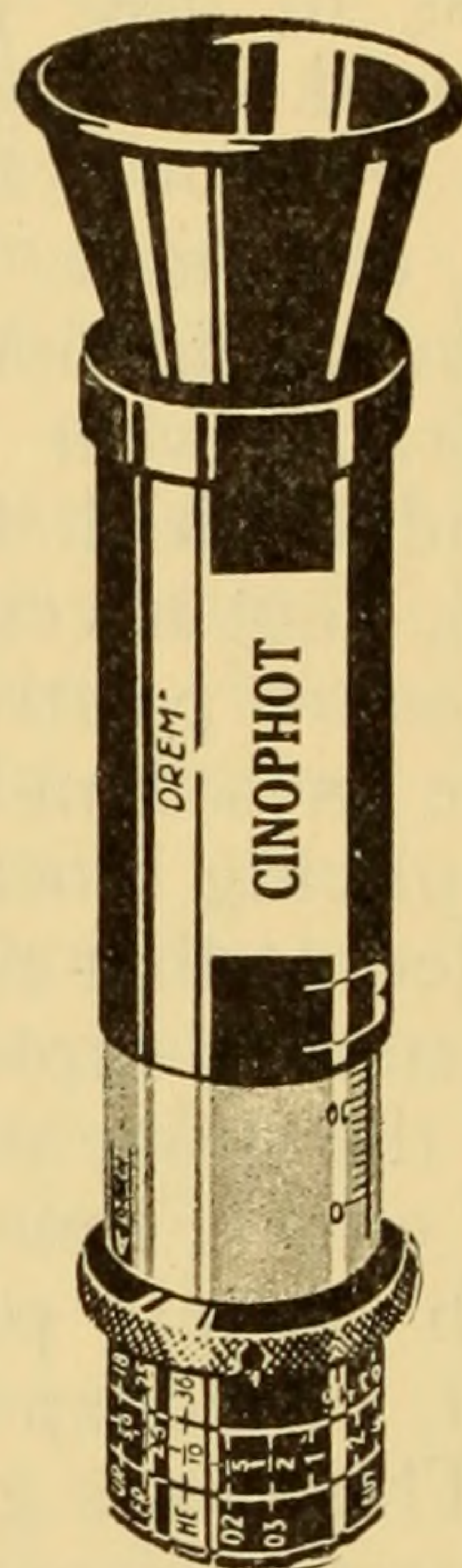
Cause No. 2. Splicing too wide. A splice is stiff and unbending, and if too wide will not seat properly on the sprocket wheels of the projector, causing a jump with probable damage.

Cause No. 3. Emulsion or gelatin not entirely removed. Due to the fact that film cement only acts upon the celluloid base of the film, it is necessary to entirely remove the emulsion in making the splice. Where there is a particle of emulsion, the cement will not hold, causing the splice to open and come apart.

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Cause No. 4. Too much or too strong a cement. We say "splicing" the film, when it is more correct to say "welding" the film. The cement attacks the celluloid base of the film and when the pressure is quickly applied, the two pieces of film are welded together. When too much or too strong a cement is used, the whole celluloid base is softened, instead of only the surface, causing the film to cup, or buckle, after drying.

Cause No. 5. Not enough cement or cement in bad condition. If too little cement is used, it will not soften the celluloid sufficiently to make the splice hold. Film cement evaporates rapidly if left uncorked and will cause the mixture to lose its proper proportions. Cement in this condition will not hold the splice.

Cause No. 6. Uneven scraping. It is necessary to remove every particle of emulsion to make a good splice. (See Cause No. 3). However, great care must be taken not to thin down the celluloid base for the reason stated in Cause No. 4.

Improper tools, careless handling of the film, or dirty hands will also result in poor splices. Covered hands or taped fingers will not permit the best work.

So far this paper has dealt with hand-made splices. Now let us examine some of the results of improperly made splices. The fact that every film passes through two or three different makes of projectors, and that each of the three most widely used make threads differently from the others, it does not make any difference whether the splice is lapped left or right.

BAD SPLICES

Certain tests show conclusively that the film invariably runs off at the take-up sprocket, and ninety-nine times out of a hundred the run off is caused by a bad splice. The reason for this is that the film at the top sprocket is kept taut by the tension on the reel in the top magazine, and the film is kept taut at the intermittent by the tension at the aperture. The film feeds on to the bottom sprocket out of a loop that is constantly slapping back and forth, and a slight imperfection in a splice will cause the film to run off and become damaged.

Not only has a great deal of damage resulted from improperly made splices, but oftentimes the presentation of a picture is greatly marred. A bad splice also constitutes a fire

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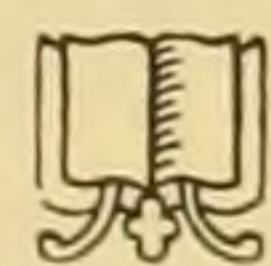
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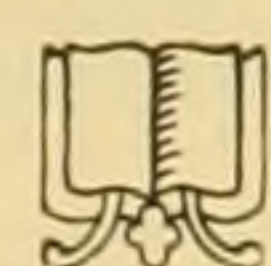
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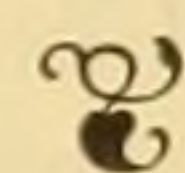


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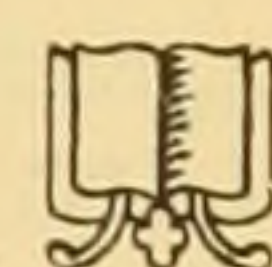
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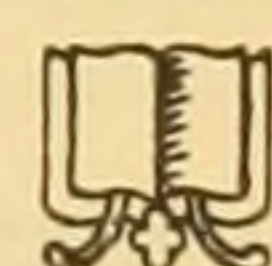
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hazard. Exhaustive experiments and research have proven conclusively that the best splices cannot be made by hand.

First: It must be narrow enough in width to conform to the periphery of the sprocket wheels.

Second: It must be uniformly scraped.

Third: Perforations must be in perfect register.

Fourth: Cement must be quickly and evenly applied.

Fifth: Uniform pressure must be quickly applied.

The answer to this is, to properly splice film, it must be done automatically.

It certainly is the duty of exchanges to properly inspect and splice the film served to the theatres. It is also the duty of the projectionist to make as good splices as possible, and a little more thought and pains on the part of the projectionist in making splices will greatly add to the life of the film and react in better service from the exchanges.

The Famous Players-Lasky Corporation, as well as this writer, is ready and willing at all times to co-operate with the projectionist for improvement in projection and the eradication of film damage.

Goerz Markets Negative On Special Spools for "Eyemo"

Negative raw stock, par speed, in special daylight loading spools, is being marketed by the Fish-Schurman Corporation, sole distributors of Goerz motion picture raw stock.

The spools may be obtained at both the New York and Hollywood offices of Fish-Schurman, as well as from the Bell and Howell Company in Chicago.

New Condensers Made From Heat-Proof Optical Glass

Details of the manufacture of "S. O. G. Condensers" were divulged this month by the Fish-Schurman Corporation, agents for the condensers.

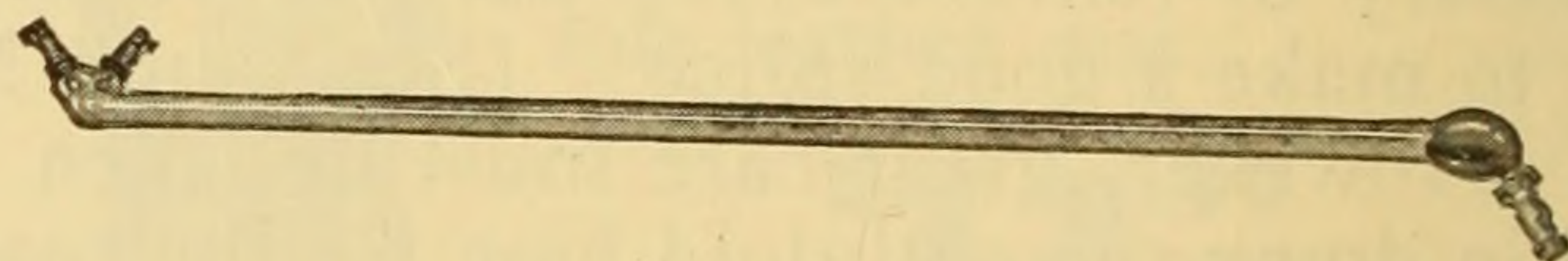
The product is made from an optical and heat-resisting glass, known as "Ingal" glass, which has a low co-efficient of expansion, .0000040 between 32 and 320 degrees F. While the usual run of optical condensers withstand changes to temperature to 120 degrees F., this form of glass is impervious to changes to 350 degrees and more, it is said.

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Bell & Howell Cameras — FOR RENT — Still Cameras

Cinematographer Is Key Factor In Film's Success, Says Writer

BY JOSEPH L. KELLY

Jerome N. Wilson, well-known author, regards the cinematographer as the most valuable ally which the writer may have in transferring a scenario to the screen.

Wilson, who, it is reported, has just sold to First National the original story, "It Could Have Happened," which will be a forthcoming Colleen Moore starring vehicle, is a pioneer screen author, having more than a decade ago written, at the outbreak of the great war, the renowned screen story, "Sweetheart of the Doomed," which, starring Louise Glaum, was one of the first of the late Thomas H. Ince's outstanding photoplays. He is also author of "Dum Dums," which was produced on the New York stage, "Under the Skin," "Sunshine Harbor," and other stories.

Writer's Creation

"The world recognizes," Wilson states concerning the cinematographer, "that the writer of screen plays 'starts something' when he creates a story that eventually is to serve as entertainment for millions of people. But he cannot finish his job without the help of many aides in the course of the production of a motion picture. There is no factor in film making which has more to do with giving the finished product a life-like touch than the man behind the camera. It is a well established fact that the cinematographer can make or break, not only the author, his story and its director, but the players as well.

Author's Efforts

"An author can turn from his typewriter the most marvelous of dramatic incidents; he can picture Elysian fields as backgrounds for these incidents; the technical director can duplicate these fields in all their grandeur and beauty, but if the cinematographer doesn't picture them with the finesse that is his, the Elysian fields may as well be a cow-pasture that has run to weeds instead of clover.

Emphasized Art

"Ask yourself the question: 'Why did Douglas Fairbanks place such emphasis on the cinematographer's art in giving to the screen his 'The Black Pirate'?' And why do you hear so many people exclaiming when this picture is mentioned: 'The photography and its color are simply marvelous'? There is only one answer to that question—the cinematographer'."

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American Cinematographer

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Hollywood, Calif.

Maude Adams Engaged In Colored Photography Work

Maude Adams is following her long-established interest in color photography with renewed vigor, according to reports coming from the East.

The process which is commanding Miss Adam's attention is known as "Kodachrome." Robert T. Flaherty is a co-worker on the making of a picture with the process. Work is being done, it is reported, at the Eastman Kodak Company laboratories at Rochester, N. Y.

Employment Exchange Founded By Junior Cameramen's Club

A well attended meeting was held by the Junior Cameramen's Club at Brandstatter's Picadilly on the evening of August 3rd.

Every studio in Hollywood was represented by members present.

An employment exchange for members was organized by David Ragin, president. With this exchange in operation, the unemployment of club members will be taken care of in an efficient manner.

Ira Hoke, the secretary, gave a short talk on the operation of the combination Akeley—Bell and Howell camera designed by John Boyle, A. S. C., and with which Ira Hoke is freelancing for Boyle.

* * *

Billy Reinhold and Ted Reese are back from location at Jungo, Nevada, where they have been working on "The Winning of Barbara Worth." Billy is assisting George Barnes, A. S. C., and they have turned out some very notable work during the ten weeks on the Nevada location.

* * *

Roland Platt, Curtis Feters and Griffith Thoumas have returned from a prolonged stay in Colorado and Wyoming, where they were on location with the Tom Mix company. The trio are on Dan Clark's camera staff.

* * *

Burnett Guffy is somewhere at sea on "The Yankee Clipper," where he is assisting John Mescal.

* * *

Stanley Horsley has just returned from an extended trip around the United States. On his return, he started work with Goldstone Productions.

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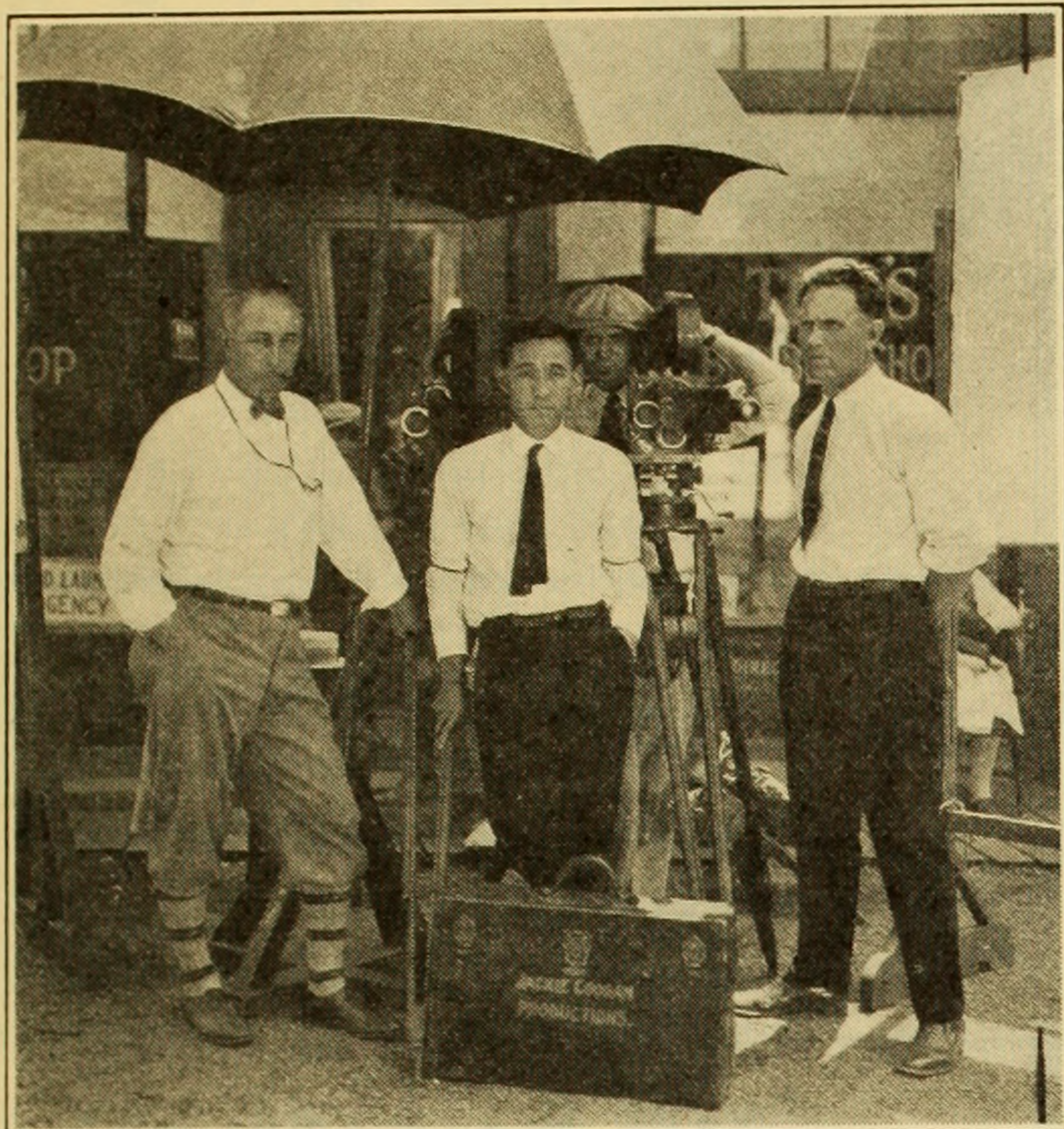
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Chinese Cinematographer Studies American Methods



Left to right: Frank B. Good, A. S. C.; Z. E. Shih, visiting Chinese cinematographer; and Perry Evans, A. S. C., on Jackie Coogan set where Shih observed American studio methods.

Z. E. Shih, Chinese cinematographer from Shanghai, is in Hollywood to observe cinematographic methods as practiced in American studios.

Shih has been identified with motion picture production in Shanghai for some time. He hopes to embody the knowledge, which he is acquiring during his visit to the world's film capital, in Chinese productions which he is scheduled to make in the future.

Studies A. S. C. Members' Efforts

Through the courtesy of the American Society of Cinematographers, Shih has been given the opportunity to observe the cinematographic activities of various A. S. C. members.

Among those who have extended him the courtesies of their sets are Alfred Gilks, A. S. C., who has just completed the filming of "Old Ironsides"; Frank B. Good and his associate, Perry Evans, both A. S. C. members, who are photographing Jackie Coogan in "Johnnie, Get Your Hair Cut"; and Rollie Tothorh, A. S. C., chief cinematographer for Charles Chaplin.

George Schneiderman, A. S. C., presented Shih the opportunity to observe laboratory and photographic practices at the Fox

studios where the visiting cinematographer also studied shooting methods on pictures being photographed by Charles G. Clarke, Reginald Lyons and George Meehan, all A. S. C. members.

Through special arrangements, Shih was given employment for a period of several days at the Fine Arts Studios, so that he could study more closely lighting and other effects in use on the current Coogan production, of which Frank B. Good is chief cinematographer.

On his return to his native land, Shih expects to enter into production of all-Chinese motion pictures which he hopes will eventually find a market in countries of the Occident.

Shih is warm in his praise of the reception accorded him by the American Society of Cinematographers and its members.

U. S. Signal Corps Pictures of World War Offered For Public Use

War action motion pictures, taken by cinematographers on battlefronts during the world war, as a part of the activities of the Signal Corps of the United States Army, have been offered for film production usage by a recent federal ruling.

It is said that some two million feet of negative are included in the archives of the United States government, and that but 10,000 of this footage has ever been given general exhibition.

Positive prints only may be procured of the films, negatives remaining at all times a part of the government records. However, as many prints as required will be furnished under the direction of the Signal Corps.

Preceding release, a finished print of the picture in which the department's material is used must be brought to Washington and run off before three officers designated by the Chief Signal Officer of the Army, who will determine whether the picture meets all the requirements of the department. It will not be necessary, however, to file a copy of the picture with the department permanently.

"The apparent revival of interest in historical films has resulted in many requests for scenes from historical films in order to lend color and historical accuracy to the scenes produced," it is stated in the department's announcement. "In the case of a few pictures,

the producers have been inclined to take unusual liberties with the titles for the scenes in order to preserve the continuity of their story, thus resulting in the use of scenes in a manner far different from the real historical evidence recorded by the picture. It is to avoid any such erroneous presentation in the future that the present policy has been adopted.

"No exclusive rights for the use of War Department motion pictures will accrue to any other purpose than to depict the history or graphic events for which such pictures were originally intended; the complete pictures into which any portions of War Department films are incorporated must not depict the military service in an erroneous manner; the War Department films must not be used in the promotion of propaganda through the changing of original titles, addition of new titles, or the inclusion as part of other subject matter in a manner so designated as to mislead the public to erroneous views."

Laboratories Arrange For Reciprocal Representation

A recent laboratory consolidation has been effected between the National Aeromap Company, 861 Seward street, Hollywood, Los Angeles and the Nathan Saland Film Laboratories of New York City.

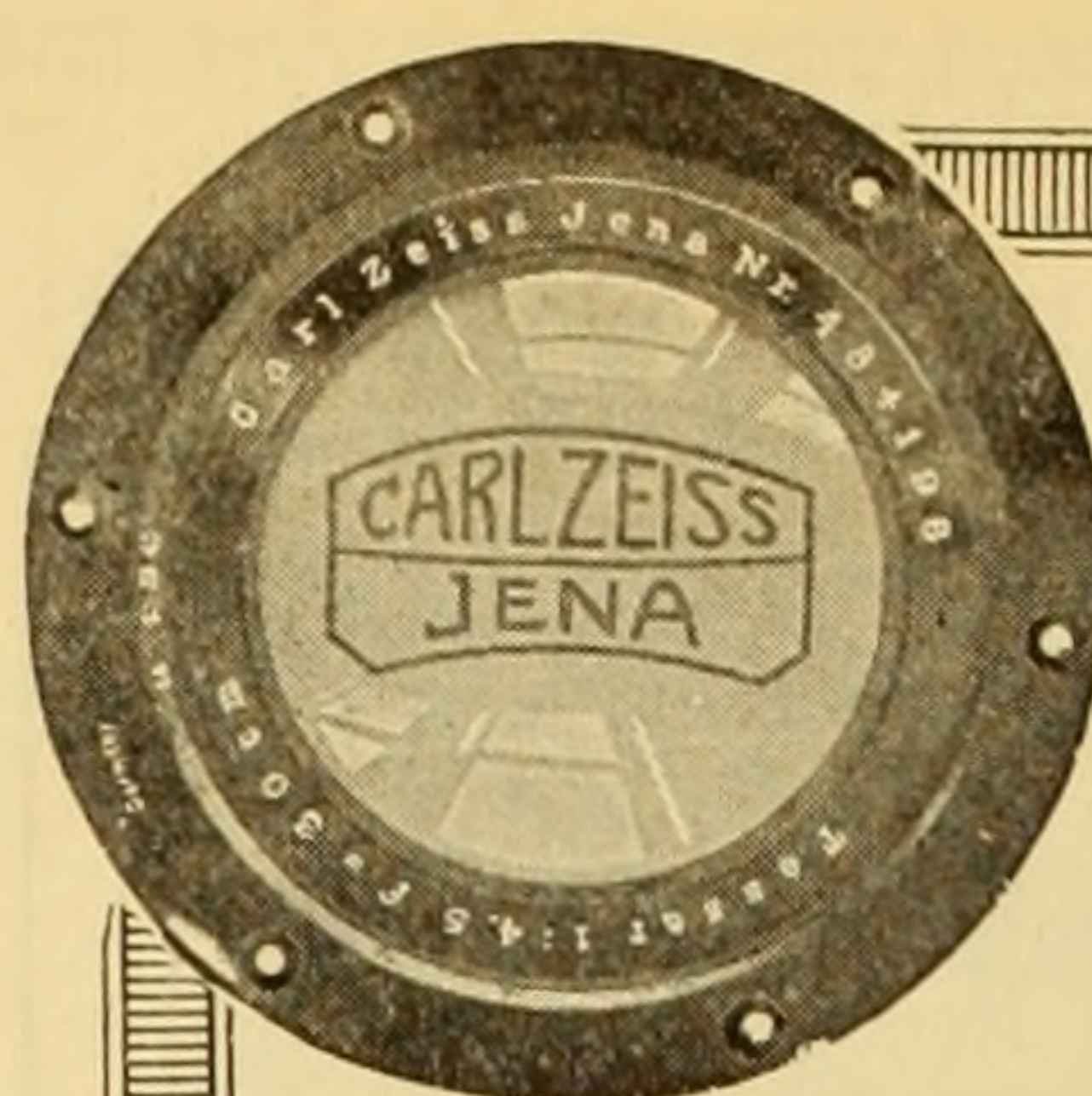
All product shot in the West will be handled by the Hollywood company while the Eastern company will take care of all business in their section. In other words, they will be respective agents of each other.

The deal, which, it is said, involves over a million in footage, was closed by Ralph M. Like, president of the Aeromap Co. and Nathan Saland, of Saland Laboratories, on the former's recent Eastern visit.

David Abel, A. S. C., is filming "My Official Wife," a Paul Stein production for Warner Bros. Irene Rich and Conway Tearle have the leading parts in this picture.

* * * *

Henry Sharp, A. S. C., is shooting "The Mysterious Island" for Metro-Goldwyn-Mayer.



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FOR SALE: LENSES

ONE three-inch Dahlmeyer F.1:9, mounted for Mitchell; one two-inch Bausch & Lomb F.2:7; one Dahlmeyer Pentac 37 mm. F.2:9. George Benoit, 845 Crescent Heights Blvd., Hollywood, Calif.

CARL ZEISS, F. 2.7, 50 mm. Dan Clark, care American Society of Cinematographers.

NEW 40 mm. Goerz Hypar f. 3. 5. lens in Bell & Howell mount price \$50.00. Write Charles Clarke, 1222 Guaranty Building, Hollywood, California.

FOR RENT: CAMERAS

FOR RENT—Bell & Howell studio equipment complete. 170-Degree Shutter. **Liberal commission to cameramen.** Call Mr. Smith, Metropolitan 4686. Evenings call Main 0947. (Los Angeles).

AKELEY and Bell & Howell cameras for rent. John Boyle, 1207 Milton Ave. Phone Granite 2213, Hollywood, California.

BELL & HOWELL. Victor Milner, 2221 Observatory Ave., Los Angeles, California. 596-944.

MITCHELL, and Bell & Howell Cameras, F.2:3; F.2:7; F.3:5 Lenses—40-50-75 mm. Complete equipment. J. R. Lockwood, 523 North Orange St., Glendale, California. GLendale 3361-W.

E. BURTON STEENE, Bell & Howell, and Akeley. Complete Camera Equipment. Latest models. Address American Society of Cinematographers, Hollywood, Calif.

BELL & HOWELL. Frank M. Cotner, 6273 Selma Ave., Hollywood, California. HOLlywood 5046.

BELL & HOWELL, 170, with 30, 40, 50 and 75 lens equipment. Baby Tripod. Also, B. & H. Cine Motor. Charles Stumar. GRanite 9845. 1201 Vista Street, Hollywood.

FOR RENT—One Eyemo camera, complete with all accessories. Bert Glennon, 5905 Carlton Way, Hollywood, California. Phone Hempstead 2743.

FOR RENT: STILL CAMERAS

WILL RENT still camera to local parties. Special arrangements to A. S. C. members. Geo. Meehan, Ph. GRanite 3830, 744 Curson Ave., Hollywood, Calif.

FOR RENT—One 4x5 Graflex Camera and one 4x5 Grafic. Bert Glennon, 5950 Carlton Way, Hollywood, Cal. Phone Hempstead 2743.

FOR RENT: AIRPLANES

AIRPLANES equipped to carry cameras facilitating the photographing of stunts or other unusual action, for rent by the hour, day or week. Jerry Phillips, Professional Pilot, Clover Field, Santa Monica, California.

WANTED: POSITION

EXPERIENCED assistant cameraman desires position. One year with Carl Gregory in New York City; one year with Sunshine Productions. Good basic knowledge of cinematography. Phone Frank Dugas, Santa Monica 626-22.

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Espousing the aesthetic as well as the practical progress of the art of cinematography, the American Cinematographer has, through the prestige of its advertisers and contributors, gained an enviable place in the realm of dignified advertising.

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..... 192

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Len Roos, A. S. C., Begins Work On Australian Film

Len H. Roos, A. S. C., has begun work on his first film as chief cinematographer for Australasian Films, Ltd. The production is being made under the title, "For the Term of His Natural Life." It is being photographed at Australasian's "Bondi" studios in Sydney.

Norman Dawn is directing; the cast includes Eva Novak, George Fisher, Katherine Dawn, Steve Murphy and other players well-known to American audiences.

A new Akeley camera outfit has arrived for Roos' use in Australia, and, the A. S. C. member reports, is causing no little excitement in film quarters in that country.

Eye - Strain ?

(Continued from Page 6)

front of the center of the screen with the eyes on a level with the center of the picture.

"Many producers of motion picture films today recognize the importance of utilizing every possible means to create good films. On the other hand, many old films that are still being presented in thousands of motion picture houses throughout the country fall short of coming up to present-day standards.

"The cheaper houses are forced to accept films that are scratched and patched because they have been shown so many times before. Types of screens are found that are no longer considered proper; old type projecting machines in need of repair should be replaced by more modern equipment; careless operation is permitted by many managers.

"Flicker and other evidences of faulty projection which cause eyestrain are the result of such unnecessary conditions. They should not be tolerated and are not to be found where effort is made to cater to the comfort of audiences.

"Finally, eyestrain may be caused by improper general illumination of the theatre. The glare is annoying from bright lights near the screen, over the piano or orchestra or in side brackets. It is not necessary to have theatres dimly lighted.

"Lighting authorities of England recommend that the intensity of illumination should

be gradually increased from the front to the rear. By following this practice the dim light under the screen does not interfere with the picture, at the same time the brighter light in the rear makes it less confusing for persons coming into the theatre from the bright light outside.

"Comfortable illumination is possible as evidenced by the pleasing artistic effect produced by architects and managers in the more modern buildings."

John F. Seitz, A. S. C., Back From Two-Year Stay in Europe

John F. Seitz, chief cinematographer for Rex Ingram productions and a member of the American Society of Cinematographers, has returned to Hollywood after spending two years in Europe photographing Ingram's features for Metro-Goldwyn-Mayer.

Most of this time was spent at Nice, France, where Ingram has purchased a studio on the Riviera. It was here that Seitz photographed both "Mare Nostrum" and "The Magician."

Prior to his stay abroad just concluded, Seitz filmed, in a previous trip, Ingram's "The Arab," the locale of which was the Sahara desert.

Veteran Still Photographer Passes Away In Los Angeles

Charles Warrington, 49, still photographer at the Douglas Fairbanks studios, died in Los Angeles last month, after having been operated upon for appendicitis.

Warrington, who had been identified with the film industry for more than ten years, had photographed stills for Fairbanks in numerous of that star's productions. He bore no relation to Gilbert Warrenton, a member of the American Society of Cinematographers.

John Arnold, A. S. C., is on location in Yosemite shooting Jack Conway's latest picture, "The Understanding Heart," which features Joan Crawford. There will be some unusual shots of beautiful scenic backgrounds in this latest of Arnold's pictures for Metro-Goldwyn-Mayer.

HOW TO LOCATE MEMBERS OF THE American Society of Cinematographers

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Abel, David—with Warner Brothers.
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Broening, H. Lyman—with F. B. O. Studios.
Brotherton, Joseph—
Clark, Dan—with Tom Mix, Fox Studio.
Clarke, Chas G.—with Geo. Meiford, Fox Studio.
Cowling, Herford T.—Suffolk, Va.
Cotner, Frank M.—with Bud Barsky Prod.
Crockett, Ernest—
Cronjager, Henry—with Cecil B. De Mille Studios.
Dean, Faxon M.—
Doran, Robert V.—
Dored, John—Riga, Latvia.
DuPont, Max B.—
DuPar, E. B.—with Warner Bros., New York City.
Dubray, Joseph A.—
Edeson, Arthur—with First National, New York City.
Evans, Perry—with Frank B. Good, Jackie Coogan Prod.
Fildew, Wm.—
Fischbeck, Harry A.—with D. W. Griffith, Famous Players-Lasky, New York City.
Fisher, Ross G.—with Fred Thomson, F. B. O. Studios.
Fried, Abe—with Fox Studio.
Gaudio, Gaetano—with Svend Gade, First National.
Gilks, Alfred—with James Cruze, Famous Players-Lasky.
Glennon, Bert—with Famous Players-Lasky.
Good, Frank B.—with Jackie Coogan Prod.
Gray, King D.—
Griffin, Walter L.—with David Hartford Productions.
Guissart, Rene—Paris, France.
Haller, Ernest—with Robert Kane Prods., New York City.
Heimerl, Alois G.—
Jackman, Floyd—Fred W. Jackman Prods.
Jackman, Fred W.—directing Fred W. Jackman Prods.
Jennings, J. D.—with Buster Keaton.
Koenekamp, Hans F.—
Kull, Edward—with Universal.
Kurrle, Robert—with Edwin Carewe.

Landers, Sam—
Lockwood, J. R.—
Lundin, Walter—with Harold Lloyd Productions, Metropolitan Studios.
Lyons, Reginald—with Fox Studios.
Marshall, Wm.—with Raymond Griffith, Famous Players-Lasky.
McCord, T. D.—
McGill, Barney—with Fox Studios.
MacLean, Kenneth G.—with Mack Sennett Studios.
MacWilliams, Glen—with Fox Studio.
Meehan, George—with Fox Studio.
Milner, Victor—with Famous Players-Lasky.
Morgan, Ira H.—with Marion Davies, Cosmopolitan, Metro-Goldwyn-Mayer Studios.
Musraca, Nicholas.—
Norton, Stephen S.—
Palmer, Ernest S.—with Fox Studio.
Perry, Harry—with Famous Players-Lasky.
Perry, Paul P.—
Polito, Sol—with Chas. R. Rogers, First National.
Ries, Park J.—
Roos, Len H.—Sydney, Australia.
Rose, Jackson J.—with Universal.
Roshier, Charles—with "Ufa," Berlin.
Schneiderman, George—with Fox Studio.
Scott, Homer A.—
Seitz, John F.—with Rex Ingram, Europe.
Sharp, Henry—with Metro-Goldwyn-Mayer Studios.
Smith, Steve, Jr.—
Steene, E. Burton—
Stumar, Charles—with Universal.
Stumar, John—with Universal.
Tolhurst, Louis H.—producing microscopic pictures, for Pathe.
Totheroh, Rollie H.—with Charlie Chaplin, Chaplin Studio.
Turner, J. Robert—with Fox Studios.
Van Buren, Ned—
Van Enger, Charles—with First National Productions, Burbank.
Van Trees, James C.—with Colleen Moore, First National Productions, Burbank.
Warrenton, Gilbert—with Universal.
Wenstrom, Harold—with Corinne Griffith Productions.
Whitman, Philip H.—with Mack Sennett Studios, Scenario Dept.
Wilky, L. Guy—

Edison, Thomas A.—Honorary Member.
Webb, Arthur C.—Attorney.

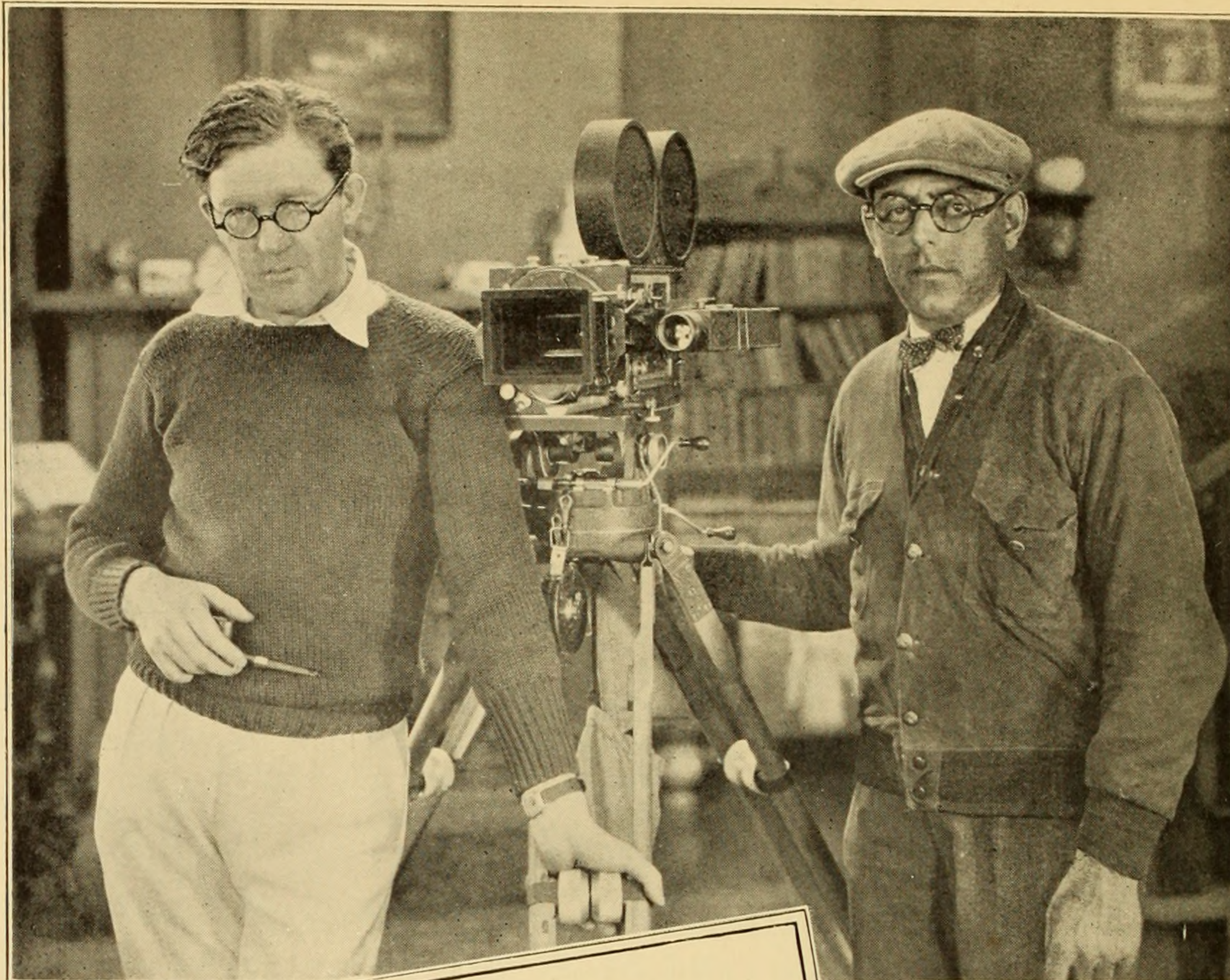
Meetings of the American Society of Cinematographers are held every Monday evening. On the first and the third Monday of each month the open meeting is held; and on the second and the fourth, the meeting of the Board of Governors.

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Mr. H. F. Boeger,
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I have used the Mitchell on my last four productions, "The Iron Horse", "Lightnin'", "Kentucky Pride", and "Thank You", and both Mr. Schneiderman, my cinematographer, and myself are highly pleased with the results. Owing to its wonderful equipment and mechanical arrangements, we are able to photograph at nearly twice the speed we formerly used, thereby saving a lot of time in production.

Hoping that you will keep Mr. Schneiderman and me informed of any possible changes or improvements on the camera, I remain

Yours very truly,

William Fox

JE/J